

The Picture Show *ANNUAL* 1931



The YEAR'S BEST in Pictures



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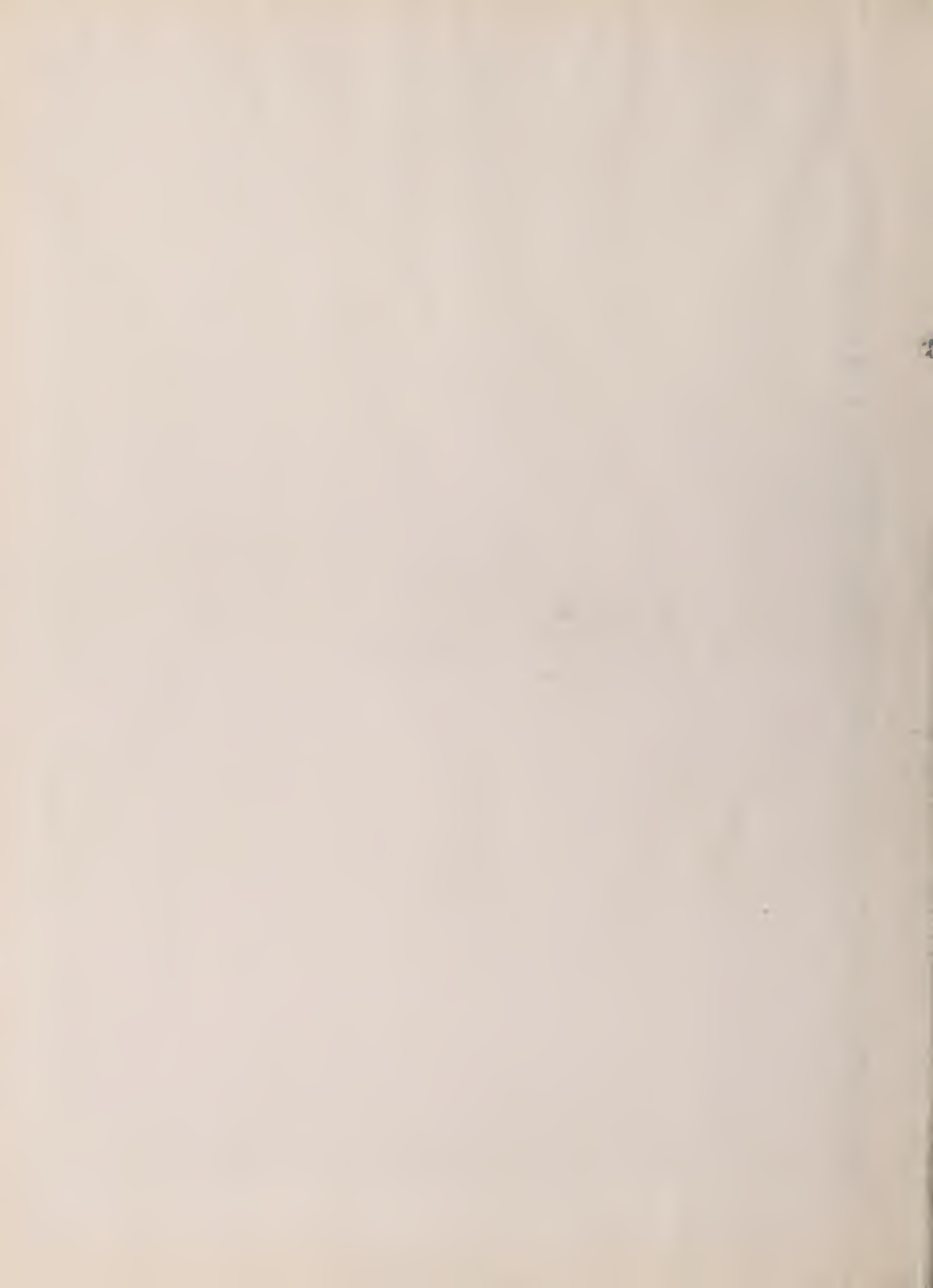
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Frontispiece

The Virginian

Mary Brian and Gary Cooper
in "The Virginian."
(Paramount)





Picture Show Annual for 1931


Bessie Love

Cover Scene:
Ronald Colman and
Ann Harding in
"Condemned."
(U.A.)



Pauline Frederick.

Although her voice was so badly treated by the microphone in "On Trial," improved mechanics have brought it to the screen with its own richness and depth in "The Sacred Flame," "Evidence," and "A Woman's Game."



Ronald Colman
*made such a hit with his
debonair carelessness in
"Bulldog Drummond" that
"Raffles" seemed to be the
logical picture to follow his
second talkie, "Condemned."*



The breezy, buoyant

William Haines,

*whose own particular brand
of humour is seen to ad-
vantage in "Navy Blues"
and "Speedway."*



Nancy Carroll
and Richard Arlen
in "*Dangerous Paradise*,"
the screen version of Joseph
Conrad's "*Victory*."



Greta Garbo,

hitherto silent, conquered her accent to play in "Anna Christie," an ambitious talkie debut, to be followed by "Romance." Her flexible, husky voice added new legions to her admirers.



Ramon Novarro's

*gaze is calm since he weathered the talkie storm with
flying colours in "The Pagan," "Devil May Care," and
"The House of Troy."*



Gary Cooper

followed his hit in "The Virginian" with another in the screen version of "The Old Lady Shows Her Medals."



Charlie Chaplin in "The Rink," made at a time when the Chaplin genius was not recognised by the highbrows, and his comedies were thoroughly enjoyed only by those who did not mind a little vulgarity.



An early appearance of Godfrey Tearle on the screen—with Marie Doro in "A Sinless Sinner," shown in this country in 1920.

DO YOU REMEMBER THEM WHEN——?

THERE are few things more interesting than the much-ridiculed family album—that is to the family concerned.

Outsiders cannot be expected to see anything romantic in Uncle William's photograph, taken at Ramsgate with William in flannels and a straw hat of the type known as the boater.

Another generation, even of the family, may turn over the album with the remark, "Doesn't he look a silly ass?"

But that photograph will always bring a sigh and sometimes a tear from Aunt Jane, for she knows it was on the very day that photograph was taken that Willie proposed to her.

The screen is scarcely old enough to have a real family album, but the photographs which illustrate this article will be of great interest to old-timers.

On this page we see the great Charlie Chaplin looking very boyish, as indeed he was when the photograph was taken, for it was in his early days of slapstick comedy.

To me the picture brings back a memory of a little stunt I pulled off for the "Sunday Graphic," or the "Sunday Herald," as it then was.

I was what they call "art editor" for that particular week, and somebody brought me in a strip of photographs showing Charlie in various attitudes, the entire strip being almost like a moving-picture, because the photographs had been taken consecutively to show Charlie's funny walk.

I had known Chaplin when he was with Fred Karno, but I had never seen him in a film, and at that time Charlie was "unknown" except to regular picturegoers.

The photographs in themselves were so funny that I decided to use some, and in the end I gave the entire back page to them. While I was looking at the proof of the page the managing editor came in, and although he admitted the pictures were funny, he said I had given too much space to them.

"I suppose you're right," I said reluctantly.

We went up to the composing room to re-make the page. When we got there we found the biggest part of the staff looking over another proof and laughing heartily.

"They all seem to know him," I said, "and if the pictures make all of them laugh they should be good enough for our readers."

We left the page as it was.



Lillian Gish and Jack Bromhead in one of the star's earliest pictures, "The House Built upon Sand."

□ □

Long before Corinne Griffith became famous for her fragile beauty, she was one of the many plump, pretty actresses without a name. Here she is seen in one of her earliest films.



Adolphe Menjou in his first film, "The Blue Envelope," with Lilian Walker.

A few weeks later Charlie was "known," and cut-outs in wood, showing the great little comedian at full length, were to be seen outside the biggest West End cinemas.

THE GOOD-BAD MAN OF THE SCREEN

The photograph of Godfrey Tearle and Marie Doro, in "The Sinless Sinner," is a delight to look at. How fond of alliterative titles they were in those days!

I don't remember much about the film, though I have a recollection of seeing it, but Mr. Tearle does look perfectly sinless. That picture was made in the days when heroes had to be perfect, and villains bad throughout. To have had a villain with a single redeeming quality would have been fatal.

There was one exception—Bill Hart.

Bill introduced the good-bad man to the screen, and for a long time he was one of the most popular of all screen players. I mean popular with the public, for Bill is still one of the best-loved and most highly respected men in Hollywood. It was a great idea, this good-bad-man



Right: Norma Talmadge in a pre-war Vitagraph one-reeler with Van Dyke Brooke.



hero, and the world's picturegoers owe a big debt to Hart for introducing it.

It was perhaps the first step in the moving of the movies from the very crude melodrama and sloppy sentiment that was the basis of most early picture plays. These were so unlike real life that one wonders how people could stand them. The pictures were certainly in their infancy in those days, and there was every justification for calling them "childish."

Fanny Ward, who thrilled picturegoers for many years, and looked as young when she retired as when she first played in a film, in "On the Level."

The photograph showing Lillian Gish and Jack Bromhead is an eye-opener to me. I do not remember the film, and I can scarcely recognise Miss Gish.

On the other hand, Adolphe Menjou in his first film does not look much different from the Adolphe who made such a success in "A Woman of Paris," and many other films. If anything, Adolphe looks slightly older in this early picture.

The beautiful Corinne Griffith, shown here before she attained stardom, makes one wonder whether the craze for slimming is worth while. The present Corinne cannot give any points in looks to the one shown here.



Maurice Costello, father of Dolores and Helene, in his matinee idol days, with Alice Calhoun, who was playing her first part opposite him.



W. S. Hart, at the height of his popularity, visiting Mary Pickford.

What memories the photographs of Fanny Ward, Norma Talmadge, and Maurice Costello bring back to the old picturegoer. Fanny Ward has so solved the secret of perpetual youth that she really ought not to be in this gallery of pictures of the past. It may be that before these lines are in print the fascinating Fanny will have come back to the screen as a flapper in a talkie.

To Maurice Costello belongs the title of being the first screen hero "idol." He was a sound actor and one of the men who made the pictures. With him is Alice Calhoun, and she is one of the early screen actresses that I thank for leaving me with many delightful memories of her performances.

I have always thought that Norma Talmadge is one of the real actresses of the screen. Her performance in "The Lady," was an exceptionally fine piece of work, and she has many other notable successes to her credit.

A UNIQUE RECORD

IT is very fitting that this section of the PICTURE SHOW ANNUAL should have in it a photograph of Alice Joyce. She holds a unique record on the screen, for not only is she a fine actress, but one against whom there has never been a breath of scandal. Her fellow players call her "the lady of the screen," and always she has lived up to that title. At the moment of writing Miss Joyce has acted in only one talking picture, but she has made more than one come-back, and it may be that we shall see her again. "Sweet" is the one word which sums up Alice Joyce. She was to the screen what Ellaline Terriss was to the stage.

There is a gold mine of memories in the photographs showing Mae Marsh, Clara Kimball Young, Earle Williams, Rudolph Valentino, Kate Price, and John Bunny.

In regard to Mae Marsh, I cannot add anything to the words of the one who wrote the caption under her picture. They express my own view of this charming actress so clearly and so perfectly.

As to Rudolph Valentino, that star of stars, he was no more—at heart—like a successful screen star than daylight is to darkness.



Marguerite Clark was one of the most beloved screen stars—as Topsy in "Uncle Tom's Cabin."



The success of a film was assured in 1920 when two such favourites as Alice Joyce and Maurice Costello played in it. This is a scene from "The Cambric Mask."

□ □

Mary Pickford with Matt Moore, who later became her brother-in-law, in "The Pride of the Clan."





Modesty and courtesy were his outstanding traits. He was (to use a word I always hesitate to use because the real meaning of it is so often debased) a gentleman. I shall always think of Valentino as the generous-hearted man who said to me: "I owe every bit of my screen success to June Mathis." I have interviewed many actors and actresses in my time, but I cannot recall anything so generous as this statement made to me by Valentino.

A WORLD'S FAMILY ALBUM

THE brilliant and warm-hearted June Mathis is dead. She was the greatest scenario writer of her time, and probably will never be excelled.

Earle Williams will be remembered as a Vitagraph star. If he never rose to any great height of brilliance he was always a sound actor, one who gave the public who paid him value for their money.

John Bunny and Kate Price will be well remembered by old picturegoers.

They were a delightful pair who helped to make the cinema the world's most popular form of entertainment.

In the circle picture of these two very fine players is Helene Costello, daughter of Maurice Costello, and now a star.

And so they pass before our eyes, these pictures of the past, these stars of Yesterday, a world's family album.

EDWARD WOOD.



Mae Marsh, whose wistful charm was a great loss to the screen when she retired, in one of her first films, "The Little Liar."



A scene from "A Rogue's Romance," showing Earle Williams and Valentino, in which Valentino, who played the villain, did an Apache dance.

□ □

Clara Kimball Young, the famous tragedienne, and Sidney Drew, renowned for introducing the first really funny domestic comedies to the studios, in "Goodness Gracious."



In circle: Kate Price and John Bunny, when they were alive, were both irresistibly funny comedians. Here they are seen in "Her Crowning Glory," with Helene Costello, playing one of her child roles.



Ramon Novarro and Dorothy Jordan in "The Singer of Seville."
(J. M. G.)

ON THE BALCONY

If you are angry, why do you stand
Waiting for me to come near?
If you are proud, then why does your hand
Refrain from the bell-rope, my dear?

If you are really contemptuous, then
Why is the casement wide?
And if I'm the most unattractive of men
Why don't you vanish inside?

Should I climb, should I leap, should I land
at your feet,
Would you spurn me or summon your
maid?
Would you frown, would you weep, would
your narrow brows meet?
Would my hopes irretrievably fade?

You might, my sweet, but if you do
Then, my darling, shame on you.
For if you do not love me, say,
Sweetheart, why not run away?

LOUISE A.

WALTER BYRON'S BAD LUCK

ONE of the most disappointing things that can happen to a screen actor is to be engaged for a film that takes months to make. It means that perhaps for over a year not one film has been seen in which he appears. This has been Walter Byron's lot in America. After doing a good piece of work opposite Vilma Banky in "The Awakening," the picture for which in 1928 he was taken from the British screen, he was chosen to be Gloria Swanson's leading man in "Queen Kelly." The unfortunate fate of this picture kept him off the screen for a long while, often with no work for days on end, during the first feverish and difficult months of talking pictures.

When he was released from his contract, he found no difficulty in getting work, for he had had stage experience, and possesses an excellent baritone voice, and he played one of the leading rôles in "The Sacred Flame." Then Gloria Swanson decided on her brave effort to remake "Queen Kelly" as a talkie, and once more Walter Byron was selected as her leading man. Following this came yet another change of programme, and Gloria made "What a Widow."

Walter Byron arrived in Hollywood without any of the usual trumpets, and his first few months there were not too easy. He knew no one. People did not go out of their way to be helpful, and Walter Byron is not the sort to blow his own trumpet. He will have earned success over there when he gets it.



A B.A. STAR

ALTHOUGH Madeleine Carroll took her B.A. in languages at Birmingham University, she had no intention of doing anything else but stage work. Ever since she had been quite tiny she had set her heart on acting. Upon her graduation she took up teaching in a small school in Hove, but it was merely to earn enough money to take her to London and keep her while she was looking for work, and three months later she was on the way to achieve her ambition.

For some time she toured the provinces, then she attracted the attention of Seymour Hicks, and was given a part in one of his productions. A film contract followed, and after her début in the leading feminine rôle of "The Guns of Loos," played in a few other silent British pictures and one French one. Then, with the talkies, Madeleine Carroll found herself in even greater demand, since she has a charming speaking voice and her stage experience is a distinct asset. After playing in "The American Prisoner," she was chosen for a leading part in "Atlantic."

During this time she combined her screen work with the stage, and appeared as Pauline in "The Constant Nymph," in "Mr. Pickwick," and "Beau Geste," playing in the last two simultaneously—in the first act of "Beau Geste" and the second and third of "Mr. Pickwick," which was running at a theatre just opposite. Then came "French Leave," "The Roof," and "Enchantment."



A WAGE EARNER AT FOUR

EVER since he can remember Raymond Hackett has been earning his living. He began at the ripe age of four years. His mother, who at twenty-one had been left a widow with three children, had taken up the stage, and carried on Raymond in "The Toymaker of Nuremberg." Then he played the baby in "Peter Pan," in which Maude Adams starred. When he was five (in 1907) he met D. W. Griffith, and played in one of his films. More stage work followed, including an engagement with Doris Keane in "Happy Marriage." He worked in three films during the years 1912 to 1915, but still preferred the stage, and played Lionel Barrymore's son in "The Copperhead" before Barrymore turned to the screen, and later Scott in Drinkwater's "Abraham Lincoln."

After these successes came a series of failures, but in 1922 he played on the Broadway stage in "Glory," and made a hit. "Nightstick," the play from which "The Perfect Alibi" was made as a film, was his last stage appearance there. He went to California in "The Trial of Mary Dugan," and was promptly signed to play his same rôle in the talkie version.

Raymond Hackett's education necessarily has been most unconventional. Three years with a tutor and two years in the New York Professional Children's School is the total of actual educational teaching. The rest of his store of knowledge and wisdom has come from the stage and experience, and it is wider and more practical than that of many who have had years of scholastic education.

EMIL JANNINGS' SCREEN FIND

LIKE many others, Ruth Chatterton came to the talkies from the stage, and it was Emil Jannings who "discovered" her for pictures. While Ruth Chatterton was playing in "The Devil's Plum Tree" in Los Angeles, the German star happened to go to the theatre, and immediately asked the studio to test her for leading lady in "Sins of the Fathers." The tests were so satisfactory that she got the part. Since then the stage has missed her, for she has devoted her time to talking pictures.

Ruth Chatterton was born in New York. She left school when she was fourteen to play on the stage, and never returned. Although her parents were determined against the stage for their daughter, Ruth was just as determined upon it.

Four years after her debut she was being starred, the final performance that won her this honour being that of leading woman in "Daddy Long Legs." After starring in two plays, she took the title rôle in Barrie's "Mary Rose," and followed this with her own translation of "La Tendresse."

Later she played Babbie in a revival of "The Little Minister," and after a musical comedy interlude took the part played over here by Fay Compton in "The Man with a Load of Mischief," and then Tallulah Bankhead's rôle as Iris March in "The Green Hat."

Although she has never acted abroad, she has spent much time in Europe, especially France, and speaks, writes, and reads French fluently.

It was while she was playing on the New York stage that she met Ralph Forbes, then newly arrived from England, and shortly after they were married.

Ruth Chatterton is one of those who resent curiosity about her private affairs, and although her career is well known, her personal tastes and habits she does not discuss. This reticence, unusual in the film world, won for her the accusation of being "high-hat," but it has not shaken her decision.



THE GIRL WHO KICKED CHARLIE

MERNA KENNEDY will always have one claim to fame—as the girl who kicked Charlie Chaplin when he lost his temper on the set one day. This was when she was making her first screen appearance as his leading lady in "The Circus," and it so surprised him that it kicked him back into a good humour.

Merna Kennedy was then seventeen, and it was not until she was nineteen that she played in another film. For two years the Chaplin domestic troubles kept her off the screen, and then she made a triumphant second appearance as Billie, the chorus girl in the talkie, "Broadway."

Despite the hit she made in this picture, which was intensely dramatic, Merna has no wish to become a dramatic star, because she says it usually means that one has to drop a lot of one's free-and-easy friendship with old pals. So Merna is keener on light comedy than drama, and has played in "Embarrassing Moments," "Barnum was Right," and others.

Merna Kennedy's glorious colouring has been lost in black and white photography, but now that colour is being more and more freely used, her green eyes and Titian hair offer marvellous opportunities to the colour film.



COMEDIAN DIRECTOR

TO have appeared as a successful pianist at the age of twelve, to have been a juggler's assistant, to have acted as comic relief to a troupe of acrobats, and all before he was fifteen years old, might have tempted Walter Forde to have clung to the stage as a career. He was well on the road to making a big success as a stage comedian when a film director saw his act, with the result that he made his film debut as a knockabout comedian.

This clever Englishman's career has been eventful. He was born in the atmosphere of greasepaint and limelight, his parents being stage players who toured their own "fit-up" company. Walter knew no school days such as other boys of his age enjoyed, but from the older members of the company he learned how to play the piano, produce rabbits from top hats, fall on his ear without damage, and get a laugh when the show was falling flat.

Although he met with a great deal of success with his comedies made over here, it was not until he went to the United States and established himself as a comedian there that British companies realised his value. Homesickness brought him back to London. Then he found a friend who financed a series of comedies for him. He directed and starred in them, wrote the stories, prepared the scenarios, designed the settings—almost the only thing he didn't do was turn the camera on himself. Then came a series of first-class comedies, "What Next?", "Wait and See," and "Would You Believe It?" directed by Forde, who starred in all three. He is also a successful director of drama.

Walter Forde is still a wonderful pianist—in "You'd be Surprised," he plays and sings a song of his own composition. He is an enthusiastic gardener and admits he hates city night life. He never loses his temper, and in the studio, when nerves are getting a bit jagged, he sits down at the piano which is always on his set and plays everybody back to good humour.

A HATED SUPERVISOR

LAWRENCE GRAY began his career in the film studios as one of the most hated men in movie-making—a supervisor. Larry was about twenty at the time, and found it decidedly unpleasant trying to tell directors with years of experience behind them that they were behind with production or spending too much on a scene. Luckily, the job lasted a very short time, and Larry became an extra, but with a casting director for a friend, which meant all the difference between eating and not eating. He discovered this when he went to New York and had no casting director friend to give him work. For six months he existed as best he could, then decided to do a prodigal son act and return home. He had to wire for the money even before he could do this.

After a short stay at home, he determined to have another attempt in Hollywood studios, and, through his casting director friend, got a small part in Gloria Swanson's film, "The Coast of Folly." She chose him for her next two pictures, and Larry found himself in demand by other companies until—the talkies.

That took the top off Larry's speedily growing self-esteem. He was tested for "Broadway Melody," but the test was as far as it went. After a while he was given the lead in "After Midnight," and then for four months he didn't do a stroke of work. Larry, who had seldom been out of work for a quarter of that time, was on the verge of giving it all up when he was tested for "Marianne," and Marion Davies, finally left to choose between Larry and a Broadway actor, chose Larry. The picture won Larry a contract. "It's a Great Life," with the Duncan sisters, and "Spring is Here" followed, and Larry decided that once more life wasn't so bad.



A NEW LILA

WHEN Lila Lee was fifteen, she was playing ingenue rôles on the New York stage. A producing company, noting her prettiness and charm, gave her a five-year starring contract at a small salary, and put her straight into the lead in a film, under the impression that all they had to do was to advertise her and they would have a ready-made star very cheaply. Unfortunately, the public resented the trumpets blown before they had even seen her, and the experiment failed. It was not Lila's fault, for she could act, but it was very hard luck for her. She found that not only did she have to make her name afresh, but she had to live down the stigma of failure attached to it. She free-lanced doggedly, and in between any rôles she could get she played on the stage. Thus, when the talkies came, Lila Lee came into her own, and in one year acted in twenty pictures, playing in four simultaneously. This resulted in a contract, really won this time. Her talkies include "His Woman," "Wise Girls," "Second Wife," "The Sacred Flame," "Those Who Dance," "Dark Streets," "Murder Will Out," and "Under Western Skies."



A DAUGHTER OF THE THEATRE

LEILA HYAMS was born and brought up in an atmosphere of greasepaint and trains, and as a tiny baby slept in the lid of a trunk in a theatre dressing-room. Her mother and father were vaudeville players, and their baby daughter travelled round with them. At two months she was carried on the stage by her mother, and when she was five years old, sang a duet with her.

Yet Leila does not regret that her childhood lacked most of the things that make up an ordinary child's normal school and play routine. She adored her father and mother, and the theatre environment seemed to be the only natural one, while she has many happy memories of between-engagement days at their home in Long Island.

For five years she was one of her parents' act, then she went on the legitimate stage with William Collier (the father of the screen actor). In 1927, Hollywood beckoned, and she decided to have a shot at film fame. Work was very scarce, and she posed for all kinds of advertisements in order to eke out her money. Then, when she was ready to return to vaudeville, she was given a year's contract, and this, upon its expiration, was followed by one with another company.

Leila Hyams' first talkie was "Alias Jimmy Valentine," and since then she has played in "Wonder of Women," "The Idle Rich," "The Thirteenth Chair," and "The Girl Said No."



REFINED JOKES ONLY, PLEASE

EDDIE QUILLAN was born in Philadelphia to a hard-up Scottish-Irish theatrical family. He could scarcely walk before he was playing with his two brothers, sister and father in vaudeville, and a few years later did an impersonation of Harry Lauder that never failed to bring down the house.

Education then intervened. Eddie left the footlights for textbooks for a few years, but, as soon as the law permitted him to do so, he re-joined the family, who were bound for Los Angeles. The entire Quillan family had a film test for Mack Sennett comedy, and the result, it appeared, was terrible; but Eddie got the job and played in several comedies until his father objected to some of the "gags" he had to do. He thought they were vulgar, and "Dad" Quillan had always kept his jokes refined. Eddie was regretting his exit from the film world when he was suddenly called to the De Mille studios for a test. The rôle of the boy in "The Godless Girl" resulted. This was followed by "Show Folks," "Geraldine," "Noisy Neighbours," "Hot and Bothered," "Playboy," and "The Sophomore," for his attractive cheekiness had made a hit.

It is this sort of comedy that Eddie likes—funny without being offensive. And it is this sort in which he excels.

Off screen, Eddie, who has not been in the films more than three years, is unsophisticated, a little nervous, and difficult to get to talk about himself. He is just as amusing off as he is on the screen; he has a quick wit and is an incorrigible "wisecracker."



WILLIAM AUSTIN— HIMSELF

WILLIAM AUSTIN is the screen's prize "silly ass" actor. Before the talkies he used to play rather genteel and slightly foolish valets to perfection. Speaking accentuated the character type he played and transformed him into a Wodehouse semi-idiot, who speaks English as America imagines it—"old fruitish" English. He is probably doomed to play silly ass rôles for ever, despite the monotony, for he had a hard time while he was free-lancing, and now he has a contract he does not intend to throw it away for his "Art's" sake. All he wants is a quiet life, with gardening and badminton as recreations. Hollywood's parties and "bootleg hootch" and first nights he loathes, and it takes a great deal to tempt him to any.

He leaves his exaggerated accent and extravagant speech behind at the studio with his part, and when he is not working, not a "tut" is heard nor similar note "expressing distress."

He was born in Georgetown, British Guiana, where his father had a sugar plantation. When his father died, he moved to England with his mother, and was educated there, without, he says, attaining any particular distinction. After being in business in Shanghai, he went to America, and there took up stage work in 1919. For three years he played in stock companies, then came his lean days as a free-lance actor. It was his comedy work in Bebe Daniels' "Swim, Girl, Swim" that won him his five-year contract, and since then he has played in "Someone to Love," "The Mysterious Dr. Fu Manchu," "Sweetie," and "The Marriage Playground."



SIX YEARS TO STARDOM

IT took Jean Arthur six years to make a name in films, and four years to get a leading rôle.

She went to Hollywood against the advice of her entire family, accompanied by her mother. She had a contract with a film company, but soon discovered that a contract does not necessarily mean work. Her first big disappointment was when someone else was given a rôle for which she had been cast, and she was put into the slapstick comedies. Then more comedies and Westerns followed until even they failed, and she entered "Poverty Row" and quickies. Jean lapsed into a passive resignation, but stuck to her quickie work until she was given a leading rôle in "The Poor Nut." Good reports on this did not seem to affect the amount of work she was given, and she began to ask herself whether she really was good or not.

A real chance came at last in "Warming Up," and she nearly lost it because her first few scenes were so apathetic. She heard that it was a test part, however, and that bucked her up so tremendously that she put all her interest into the rôle, and a five-year contract resulted. Now she has become one of the most popular of the younger talkie stars, and her latest films include "The Mysterious Dr. Fu Manchu," "The Greene Murder Case," "The Saturday Night Kid," and "Half Way to Heaven."

Jean Arthur is an unusual type for a film actress. She lives a rather secluded life with her father and mother in one of Hollywood's unfashionable streets, and has two dogs—a fox terrier and a St. Bernard—which she adores. She likes a life as quiet as William Austin's, and does not join in Hollywood's social life, but prefers a walk with her dogs, or reading and riding horseback.



DAREDEVIL

WHEN Dorothy Mackaill was young, she shocked all the neighbourhood by a tomboyishness that went far beyond the limits which "nice" girls' tomboyishness was allowed. She played with boys because girls weren't daring enough, and she frequently played truant from school. Then she ran away from home and joined the chorus of the London Hippodrome.

That really saw the end of her tomboy days. It marked the beginning of a sophisticated young lady with a supreme confidence in herself, who crossed the Atlantic and walked into Florenz Ziegfeld's office and coolly demanded a job with his Follies. And what was more, she got it. Jacqueline Logan had just left the show for the screen, and it was her clothes that Dorothy Mackaill inherited. She did not think then that she would follow in Jacqueline's path, for she had just had her first film experience—making a film in France—and she did not want to repeat it.

Then came the screen. It was Edwin Carewe, who discovered Dolores Del Rio, who gave her her chance. At this time, she had an intense admiration for Lillian Gish, and would have given worlds to be like her, so when her first big part was given to her, she played it as Dorothy Mackaill thought Lillian Gish would have played it—not

as she herself would have done so. The part was that of the blind girl violinist in "Mighty Lak a Rose."

For some time Dorothy wore this peculiar veneer of Gish and sophistication. Her own tomboy self would occasionally come to the surface and surprise people, if not shock them. Once was when she proposed to Lothar Mendes, the director. Seventeen months later she had regretted it, and it was she again who proposed the perfectly friendly divorce that followed.

Those seventeen months, however, had shown Dorothy that she was making a big mistake. She had "gone Hollywood," slightly, but found that making the effort to be popular and a society success was too much on top of her screen acting. An incident where she bluffed herself into tearing up her contract, and then found herself workless for two months, brought her to earth again. So Hollywood knew Dorothy as she really was—candid, somewhat caustic of wit, honest, unsentimental, and with an appreciation of the value of hard work that comes from a triumphant battle with heartaches and disappointments. Many were astounded, but at least one was glad—her mother, who had scolded and forgiven the tomboy of twenty years ago, and now had found her again.

From STAGE to STUDIO

NINETEEN twenty-nine will go down to posterity as the most upsetting year in the motion picture industry. It witnessed the beginning of the revolution caused by Warner Bros. and Vitaphone and "The Jazz Singer." Nineteen-thirty marked its continuation. There was not a single side in the whole business that was not affected, and the fallacy of the belief that when the novelty had worn off pictures would revert to silence brought on a panic when it became evident.

Old established favourites who had imagined themselves secure for years found their popularity menaced, and rushed off to tone up their speech and song; camera-men found themselves second in importance in the studio to the "mike"; directors found themselves obliged to relinquish the megaphone and acquire a new technique; while the producers hastened the erection of sound-proof stages and talkie equipments whose various patentees waged unceasing war.

In the pandemonium stage stars seized their opportunity. The fact that so many silent screen stars had no knowledge of using their voice for the stage or microphone made producers naturally look to the stage for stars with trained voices. The difficulty of preventing a stage star "playing to the audience" and overcoming the strangeness of the "close-up" was less than endeavouring to coach an entirely inexperienced star with



Charles McNaughton and Beryl Mercer, of the original stage cast of "Three Live Ghosts," lent their inimitable humour to the talkie version.



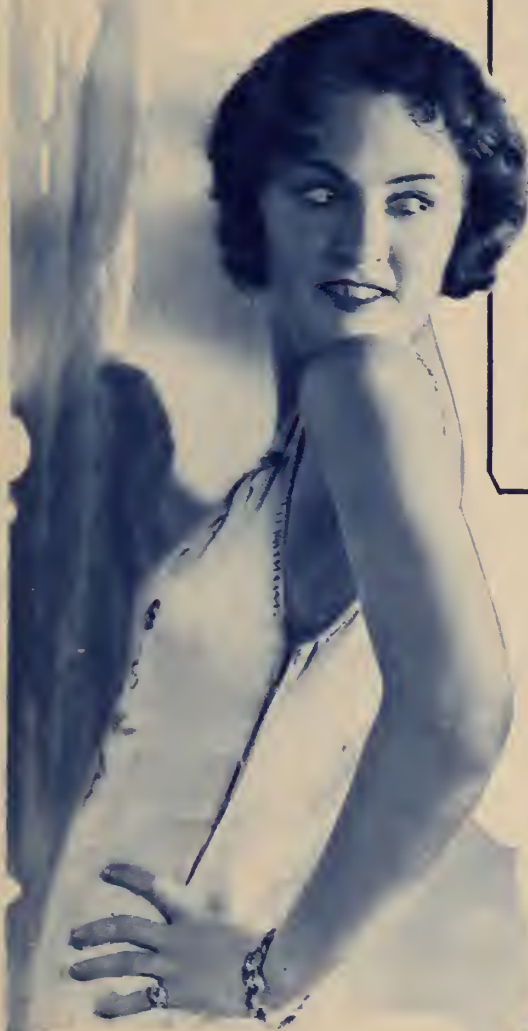
Mary Duncan is one of the most alluring vamps to desert the stage for the microphone, and has played in "City Girl" and "Romance of the Rio Grande."



Elissa Landi.

microphone fright in delivering lines dramatically yet naturally.

Dorothy Burgess was one of the first New York stars to be so engaged. She played with Warner Baxter in "In Old Arizona," and her triumph, following Al Jolson's, was the signal for the producers to make a rush for stage stars.



Dorothy Burgess, who appeared in the first outdoor talkie, "In Old Arizona," and has been playing successfully since.



Paul Page and Lola Lane played in "Speakeasy," and later were featured separately in "The White Flame" and "Mirth and Melody," respectively.

□ □

The Duncan Sisters, Rosetta and Vivian.



Left : Ann Harding's classic beauty and charming voice won great praise in "Condemned," and is seen and heard also in "War and Women."

□ □

In circle : Ina Claire, yet another star from the New York stage who has turned to talkies in "The Awful Truth" and "Negligee."



Mary Duncan, and Kay Francis and the Marx Brothers in "The Cocoanuts" were the next to appear in talkies. Silent screen experience and popularity were at a discount—it was the stage that counted.

The importation of stage stars steadily continued, while studio technique entirely changed. The microphone severely limited the scope and talking slowed down the action incredibly in the first talkies. Films developed merely into photographed stage plays almost scene by scene, or were just silent pictures with unnecessary and rather foolish dialogue attached. The strides that have been made since those first days are terrific, and producers have already begun to realise that a stage name does not mean a thing to the motion picture public. Many stars made one much heralded picture and then drifted back to the stage again.

On the other hand many stayed. When possible the companies began producing the talkies of plays with the original stage casts. In this way Beryl Mercer came to the talkie screen, and in "Three Live Ghosts" she was so good that she was given the rôle of the old charwoman in "Seven Days' Leave."

Now her star is in the ascendant, while that of many former silent screen "mothers" and character actresses has declined.

Character men, too, found this their opportunity. O. P. Heggie, who played in "The Letter," was amongst the first talkie recruits, but in the character field there is less worry because most of the actors already have had long stage experience.

It was among the younger stars that the havoc was wrought. Although many already popular in pictures found that their voices recorded well, Paul Page, Robert Montgomery and Elliott Nugent, who played together in "So this is



Anthony Bushell, yet another Englishman lost to this country and fast making a name for himself in America.



Elliott Nugent came from New York, was given a job in "So This is College," and has been busy talking to the microphone since.

□ □

In circle: Kay Johnson, a Broadway star who appears in "The Ship from Shanghai," "The Song Writer," and "This Mad World."





O. P. Heggie, in "The Swan." He has made a great success in talkie character roles since his appearance in "The Letter."



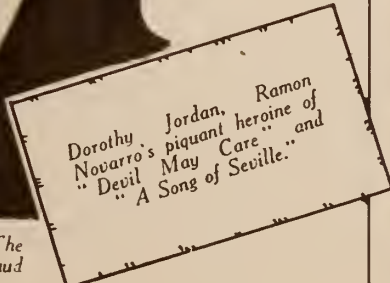
From the New York stage comes Robert Montgomery, one of the most promising young men in films, and Norma Shearer's leading man in "The Divorcee."



Heather Thatcher, the clever British star who has also sampled talkie work.



After playing the crook-butler in "The Last of Mrs. Cheyney," George Barrand scored in "Woman to Woman."



Dorothy Jordan, Ramon Novarro's piquant heroine of "Devil May Care," and "A Song of Seville."





Gertrude Lawrence and Walter Petrie
in "The Battle of Paris."



Fannie Brice.

College," Sidney Blackmer, and Anthony Bushell were among those brought to the screen by the microphone who have stayed. A popular stage personality does not always score on the screen despite the added asset of speech.

Of leading ladies and stars, Lola Lane, Dorothy Burgess, Mary Duncan, Ann Harding, Dorothy Jordan, the Duncan Sisters, Ina Claire, Kay Johnson, Claudette Colbert—all these came from the stage and scored hits that led to second pictures.

From the English stage came red-haired Elissa Landi, chosen by Elinor Glyn to play in "Knowing Men"; Heather Thatcher, Margaret Bannerman, to play in "The Man at Six"; and Colin Clive, for "Journey's End."

The English accent at first was welcomed in Hollywood, and Lilyan Tashman's acquired one

was the pride of the studios. Then reaction set in. The English accent was not approved of in the Middle West, so everyone became natural again, and English actors adopted a faint intonation or twang—just sufficient to counteract the upstage effect an English accent seems to achieve in the United States. George Barraud and Basil Rathbone were two stage actors whose English accents stood out startlingly in the midst of an American cast.

Meanwhile, the old silent stars battled with accents and lisps and breathing exercises, and prepared to do battle with the new invaders. Despite the lost ground in the first surprise invasion, they gained ground rapidly, and it is safe to predict that only those stage stars who are camera-proof as well as voice-proof will stay in the talkie studios.

The public on the whole are not so fickle as they are supposed to be, and their own old favourites have such a hold on their affections that they will readily overlook any small talking deficiency. This very loyalty created a faint prejudice against the stage stars ousting the screen stars from the best rôles, especially in this country, where America's Broadway celebrities are unknown to the majority. So the stage people, besides being totally unused to talkie work, had these difficulties to overcome. Those who overcome them will certainly have won their success fairly.

W. B.

Below: Barbara Stanwyck, brought from New York to play in "The Locked Door," the talkie version of Channing Pollock's play, "The Sign on the Door," with William Boyd, the Broadway actor who has frequently been confused with the film star, William Boyd.





Two brilliant young stage players, Paul Muni and Marguerite Churchill, enhanced their stage reputation when they played together in "The Valiant," and later struck out alone.



Right: the three Gleasons — James Gleason of "Is Zat So" fame; Lucille, his wife, who also acts; and their son, Russell, to whom fell one of the coveted roles in the talkie adaptation of "All Quiet on the Western Front."



After being Nelson Keys' leading lady in "When Knights Were Bold" over here, Miriam-Seegar sought fame in America, and promptly won roles in "The Love Doctor" and "Fashions in Love."



Below: Sydney Blackmer went to Hollywood with his wife, Lenore Ulric, and began to win screen fame on his own in "The Love Racket" and "Murder on the Second Floor."



Walter Huston, first "talkied" in "Gentlemen of the Press," with Claudette Colbert, another stage star, in "The Lady Lies."



MAY YOU CALL?

May you call? May you call?
 Shall I welcome you at all?
 Or dismiss you?
 Shall I be cold and dignified
 As I bid you 'Come inside'?
 Shall I kiss you?
 You are sorry that we parted?
 You are sorry—broken-hearted?
 May you call?
 Shall I rave at you and scold you?
 Turn you out, my dear, or hold you?
 May you call?

I'll be waiting. You'll be here
 In ten minutes? Oh, my dear,
 How can I greet you?
 Can I hide how I've been trying
 To kill my grief, my crying,
 When I meet you?
 Oh, I love you—that is all.
 May you call? May you call!

LOUISE A.

(Laura La Plante)

Welcome DANGER

Harold Lloyd's first talkie.

(Paramount.)



Harold finds he has mistaken a pair of steps for the stairs and cellar exit just in time.



In the clutches of the villain who controls the drug-smuggling traffic.

□ □

Although he falls in love with a girl's picture, Harold fails to recognise her when they meet, since her face is smutty and her clothes a pair of boy's overalls, and he "treats her rough." After overcoming his natural embarrassment when he discovers who she is, he determines to counteract the memory of those first few hours.



"The LOVE Parade"

Maurice Chevalier as Count
Alfred Renard and Jeanette
MacDonald as Queen Louise.

(Paramount.)



Count Alfred Renard (Maurice Chevalier) married a queen (Jeanette MacDonald).



He objected to playing second fiddle, and they quarrelled.
But love triumphed; the Queen gave way and they
"made it up" like ordinary people.



Mrs. Taylor with Dr. Harvester, the friend of the family, watches Stella married to Maurice, her son.



The Sacred Flame

Adapted from W. Somerset Maugham's play.

(Warner Vitaphone).

CAST.

PAULINE FREDERICK	..	Mrs. Taylor
WILLIAM COURTENAY	..	Major Laconda
CONRAD NAGEL	..	Maurice
LILA LEE	..	Stella
WALTER BYRON	..	Colin
DALE FULLER	..	Nurse Wayland
ALEC. B. FRANCIS	..	Dr. Harvester

With Maurice hopelessly crippled, Stella finds herself falling in love with his brother Colin.

□ □

Mrs. Taylor learns Stella's secret.



Raise the ROOF



Betty Balfour's early musical comedy training stands her in good stead in this talkie.

(B.I.P.)



Betty Balfour has two leading men—in circle she is seen with Jack Raine, and below with Maurice Evans, both well-known players.



"Disraeli"

(Warner-Vitaphone.)

CAST	
GEORGE ARLISS ..	Disraeli
JOAN BENNETT ..	Clarissa
FLORENCE ARLISS ..	Lady Beaconsfield
DAVID TORRENCE ..	Lord Probert
DORIS LLOYD ..	Mrs. Travers
GWENDOLEN LOGAN ..	Duchess of Glastonbury
HELEN PHILLIPS ..	Lady Probert
CHARLES E. EVANS ..	Potter
KYRLE BELLEW ..	Terle (secretary)
ANTHONY BUSHELL ..	Charles
POWEL YORK ..	Flookes
JACK DEERY ..	Bascot (butler)
MICHAEL VISAROFF ..	Count Borsinor
NORMAN CANNON ..	Foljambe
HENRY CARVILL ..	Duke of Glastonbury
SHAYLE GARDNER ..	Dr. Williams



Although his secretary (Anthony Bushell) has indiscreetly given away a secret, Disraeli, confident he has learned his lesson, entrusts him with the very urgent and responsible mission of securing the Suez Canal site for England against foreign competition. Giving him five minutes to say goodbye to his sweetheart Clarissa, Disraeli tells Charles he must start at once, not waiting for luggage, to be ahead of a secret power who is also on the same mission.

Disraeli, knowing that Mrs. Travers is a spy in Russian pay, feigns illness when she calls, ostensibly from sympathy, in reality because she hopes to learn something of great political import, and Mrs. Disraeli and Clarissa are instructed not to let her out of their sight.

In Circle: After overcoming every obstacle and determined opposition, Disraeli is the hero of the hour, but at the brilliant assembly in his honour his success is ashes in his mouth until his wife, to whom he is devoted, makes a tremendous effort and, despite her illness, appears by his side to share his triumph.



"Tiger Rose"

A screen adaptation of
the Play by Willard Mack.
(Warner.)



Grant Withers as Bruce and Lupe Velez as Rose.



Rose laughs at
Devlin's boast that
the North-West
policemen always
"get their men."
(Monte Blue as
Devlin).

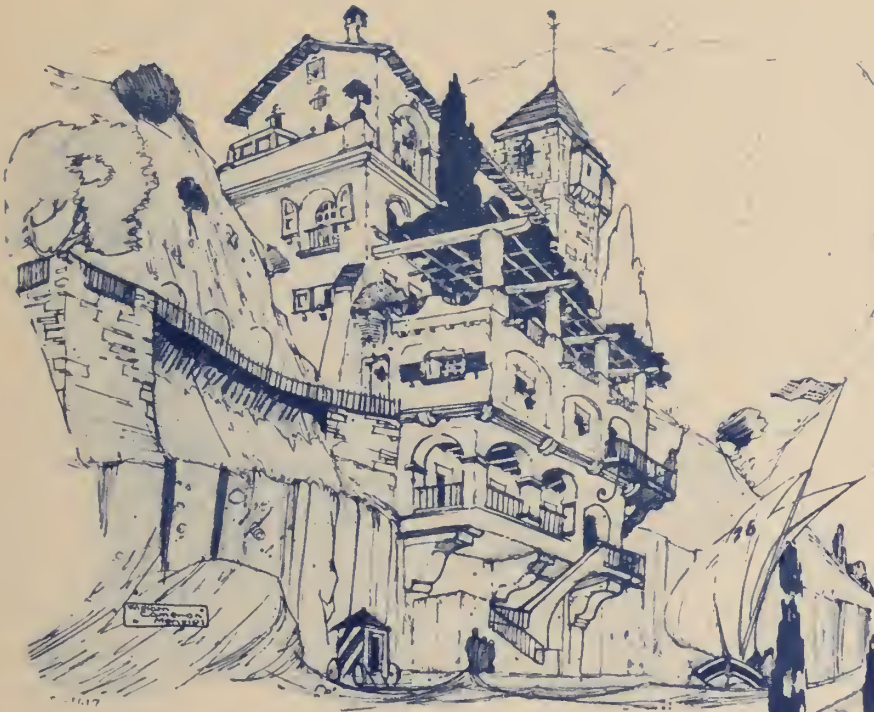
□ □

(On right) Bruce
is confronted by
Dr. Cusick (H. B.
Warner).



BEACH HOMES

on the
Blue
Pacific



A sketch of the beach home planned by Mary Pickford and Douglas Fairbanks at Solan Beach, South California. On the right is a cross-section of the house, showing how it is to be built into the cliff. The letters on the various rooms indicate: A, library, observation tower; B, garage and chauffeur's quarters; C, kitchen and servants' quarters; D, living room; E, hanging garden; F, master's and guests' sleeping quarters; G, breakfast veranda; H, lift-shaft; I, bathing beach; J, cliff face.

THERE are two seaside playgrounds that are favoured by the stars—Santa Monica and Malibu Beach.

Malibu, which lies north of Santa Monica, is the later discovery, and Dorothy Mackaill was one of the original discoverers, and lived there until the talkies took so much of her time that she could not even get in "between pictures" visits there.

The rents paid for the smallest acreage of sand are enormous, but the stars have what they crave for occasionally—privacy, and a release from the continual public appearance that is the lot of a star as soon as he or she becomes famous. The "shacks," as may be imagined, are young mansions, and their architecture as startling as it is varied. One of the most original buildings is the miniature lighthouse, forty feet high, occupied by Pauline Frederick. It is the result of a long-suppressed desire to have a lighthouse of her own. On the top of it is a powerful beacon whose light is a signal to



Norma Shearer photographed in the sand of her beach-home enclosure.

Norma Talmadge's new beach home at Santa Monica, showing the tiled swimming-pool: and, below, a picture taken of Norma with Peg, her mother, Constance, Gilbert Roland, and Townsend Nether, Constance's third husband.



her friends so that they may know whether Pauline is in or away fishing for lobsters.

At Malibu there is no telephone connected to any of the beach houses. Only the general store has a 'phone, and the man who keeps it is not encouraging to callers. The only method of quick communication is by telegram, and the telegraph office works overtime.

More than ever now the stars feel the need of sea breezes and sunshine, as their work is done in the heat of the sound stages, heat that is intensified many times if colour photography is used, and the many extra lamps burning. And Malibu and Santa Monica are within fairly easy reach of Los Angeles when the distance is travelled in fast cars.

Once on the sands the stars forget they are stars for a while—or at least, they pretend they do. Lack of formality and absolute freedom are the maxims of the beaches, and in pyjamas and bathing suits they play at being happy nonentities and forget the studios as far as it is possible for any collection of stars to do so.

THEIR FAVOURITE GAMES.

THE favourite games of the colonies are croquet, tennis, and volley ball, and parties are often held out in the open, with meals cooked out-of-doors. Louise



Gertrude Olmstead and her director-husband, Robert Leonard, enjoy a game of cards outside their home.



"Strandlight," Pauline Frederick's seaside home, is built like a lighthouse, next-door to one whose owner's fancy wandered in the direction of a stranded ship.

Fazenda in particular is famed for the gypsy stew she serves when she gives a party. She cooks it over an open fire in a big iron pot, and pours each helping of stew over a slice of buttered toast.

Billie Dove spends all her spare time at Malibu, and believes in sleeping in the sun on the hot sand every day she can manage it. Her faith in the healing powers of sun and sea in general, and Malibu's brand in particular, is shared by Anna Q. Nilsson, who convalesced there after she had fractured her hip, the accident that kept her off the screen for eighteen months.

Jascha Heifetz and Florence Vidor, Karl Dane, Lois Wilson, Ronald Colman, Ruth Chatterton, Evelyn Brent, Dolores del Rio, Richard Barthelmess, Corinne Griffith, Clive Brook, Warner Baxter, Clara Bow, Neil Hamilton—all have "shacks" at Malibu.

FAITHFUL TO SANTA MONICA.

SANTA MONICA was the popular resort before the discovery of Malibu, and Norma Talmadge and George Bancroft



Clara Bow's famous smile welcomes her friends at the gate of her home at Malibu.



George Bancroft takes things easy in the sun parlour of his home by the sea.

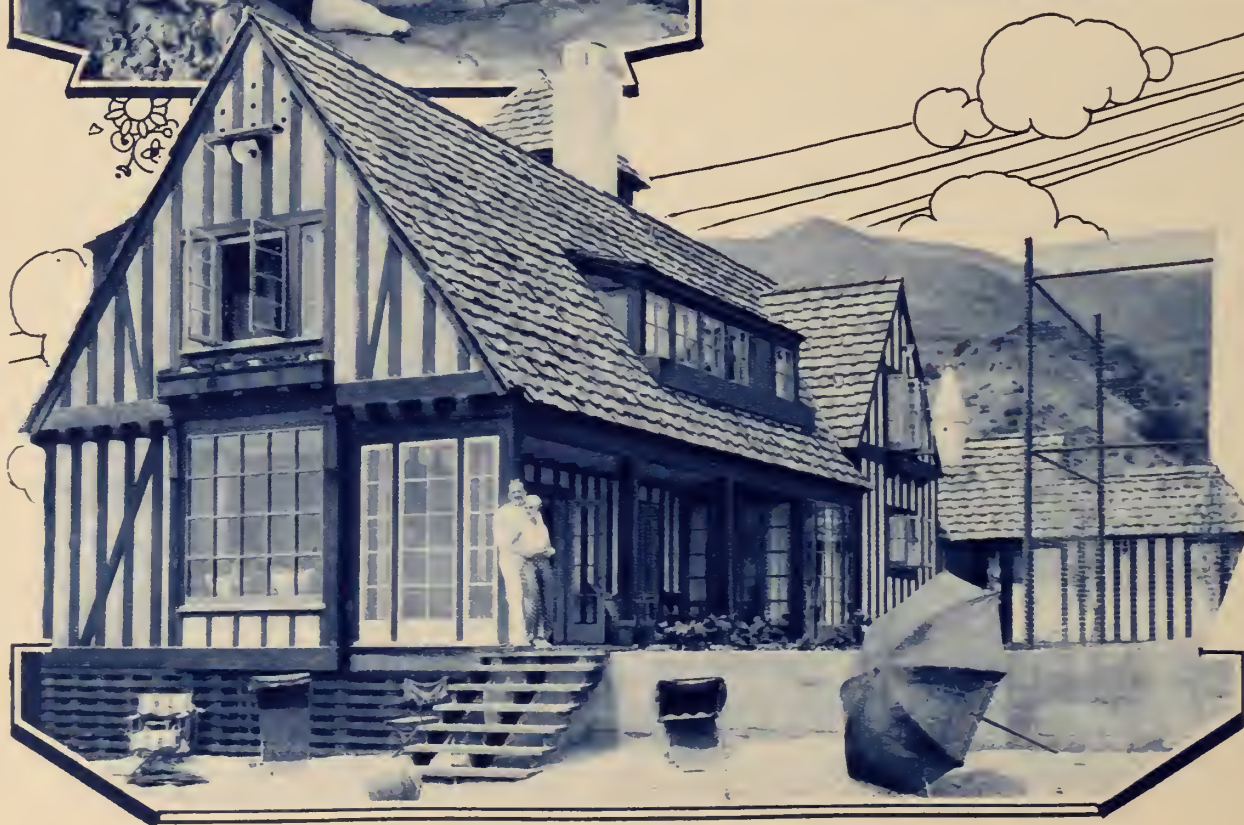


are among those who have remained faithful to its golden sands. Norma Talmadge's magnificent beach home there is quite new, and she gave a housewarming when she finished work on "New York Nights." It is of white stucco with red tiled roof. The woodwork is of greyish finish to resemble driftwood, and most of the large windows have amber glass, so that even on the greyest day, there is a golden light inside the rooms that helps one to forget the dullness outside.

HAPPY MEMORIES.

SANTA MONICA beach holds memories of many happy parties, of which the picture at the bottom of the page represents what was possibly the most representative group of film celebrities ever collected together, when Richard Barthelmess and his party called on Constance Talmadge and her party one afternoon. Left to right (on fence): Roscoe Arbuckle, Mae Murray, Ward Crane,

Evelyn Brent at the entrance of her Norman-French bungalow, which is built so close to the Pacific that at high tide it is wetted by the spray.



Laura la Plante's delightful tiled bungalow.



A picture taken at one of Bebe Daniels' beach-home parties, when Bebe's grandmother was demonstrating a card trick. Charlie Chaplin is on her left, with Bebe and her mother at the right of the picture.

Virginia Valli, Ronald Colman, Bessie Love, Jack Pickford, Rudolph Valentino, Pola Negri.

(Middle row): (Third) Louella O. Parsons (a magazine writer), (fifth) Carmel Myers, Alan Forrest, Bert Lytell, Claire Windsor, Dick Barthelmess and Constance Talmadge (the host and hostess), Beatrice Lillie, (fourteenth) Josephine Lovett, Julianne Johnston, Agnes Ayres, John S. Robertson (the producer), (extreme right) Marshall Neilan.

(Bottom row): Antonio Moreno, Prince David M'divani (Mae Murray's husband), Charles Lane, Alf

Goulding, Marcel de Sano, Manuel Reach (then Agnes Ayres' husband), H. D'Abadie D'Arrast, (eleventh) Natalie Talmadge Keaton, (third from right) Captain Alastair MacIntosh (then Constance Talmadge's husband), Mrs. Antonio Moreno, Blanche Sweet (then married to Marshall Neilan).

WINIFRED BRISTOW.

An extremely interesting picture taken some time ago when Richard Barthelmess took his guests over to Constance Talmadge's beach-home one Sunday afternoon.



BORN TO ENTERTAIN

ABORN comedienne is a trite phrase, but it rises naturally to one's lips when speaking of Betty Balfour. She belongs so unquestionably to those who cannot help being entertaining.

At the age of three she was amusing neighbours with imitations of various people who called frequently at their house, and she ranged from the cat's-meat man to family friends, and was really funny. Her propensities in this direction increased as she grew older, and at one Band of Hope meeting she sang ten songs, gave four dances and made a speech. This display of talent so impressed the vicar that he wrote a special part for her in his children's pantomime, "Ali Baba and the Forty Thieves." Betty added an imitation of Vesta Tilley to it, and her performance won her an engagement at the Wood Green Empire. This began her music-hall career. She was only twelve at the time.

Since she began her screen career she has played in both drama and comedy, but it is her comedy that we know and like best. We have no other screen star with her sense of mischievous fun and whimsical humour.

There is certainly no other screen star who can approach her in the portrayal of Cockney humour and romance, and she was wise to choose this type of rôle for her first independent production. It was as "Squibs" that she made her greatest silent screen success, and "The Brat" may be the first of a series of talkies as successful as the "Squibs" series.



Betty as she is today in a serious mood. Her latest pictures include "Raise the Roof," and her own production, "The Brat."

Below: When she was twelve she had begun her vaudeville career.



Betty Balfour was already giving realistic mimics of friends and foes at this age—a portrait taken when she was three.





Two players always sure of a welcome, especially when they play together. Clive Brook's air of restraint and touch of coolness is an excellent foil for Evelyn Brent's Southern fire, as they demonstrated so long ago as when they made "Sonia" together over here. They are recently to be seen and heard in "Slightly Scarlet."



Edmund Lowe,
in private life one of the best tailored
gentlemen in Hollywood, is seldom
seen on the screen in all his sartorial
glory. "The Bad One," with Dolores
del Rio, is no exception.



A LADY OF COURAGE

SOME time ago Gloria Swanson, to an American interviewer, said: "I'm pig-headed. When I get an idea in my head, I can't think of anything else. I can't rest until it's accomplished."

This was after she had made her first independent picture, "The Love of Sunya," backed by her own and her friends' money. She was determined to make it a success, but at its first very private showing, realised it was a "flop." So she set to work and by drastic editing of the film, and by spending the time before its première in a clever publicity campaign, in which she did more than her share, saved it from failure. It was for this film, by the way, that she chose John Boles, then a New York stage actor unknown in the film world, to make his first screen appearance as her leading man.

Gloria's whole career has been one illustration after another that she has a combination of courage and perseverance that will not admit defeat.

While she was shivering on the seashore as a bathing girl in the early film days, her eye was on drama, and when Cecil de Mille gave her a chance to prove her worth, her work in "The Admirable Crichton," "Why Change your Wife?" etc., led to stardom.

Unfortunately, the De Mille Society dramas resulted in her starring in a series of polite pictures in which she had little else to do but wear beautiful clothes well, and "clothes horse" was the name given her, despite an occasional flash of the real Gloria.

Even after "The Love of Sunya," the name persisted, and she determined that she really would show her critics their mistake. So she chose a rôle as far removed from her Society parts as possible—that of Sadie Thompson in a screen version of Somerset Maugham's "Rain." On it depended her future as an actress. She surmounted censor difficulties and scored an unqualified success.

Following this she gave another proof of her courage. She engaged the temperamental Erich von Stroheim to direct her in "Queen Kelly," and another screen player almost unknown in America, though popular over here, to play opposite her—Walter Byron. Some of the picture was shot, then came trouble, and what had been taken was shelved.

The coming of the talkies made her realise she must do something quickly or be lost in the flood of new personalities. A very short period of voice training, and she made her first talkie, "The Trespasser," in which she acted superbly and sang with great charm. Again she showed her originality by having its première in London, and was nearly crushed to death by the enthusiastic crowds who attended.

Everyone wondered what she would follow this with, but few expected the answer—she was going to re-make "Queen Kelly."

And with a new director and the same leading man she began again to turn another defeat into success.



The latest and most bewitching screen siren—blonde and beautiful

Lilyan Tashman,
*who exercised her wiles in "The Marriage Playground,"
"New York Nights," etc.*



*The silver screen held no attraction for
Basil Rathbone*

while it was silent, and his one or two appearances made him vow stronger allegiance to the stage. Talkies were different, however, and he scored a success in "The Last of Mrs. Cheyney," "The Bishop Murder Case," and "Green Stockings."



From a silent villain to a speaking hero—

William Powell,

*whose charming voice can be heard in "Pointed Heels,"
"Darkened Rooms" and "Behind the Make-up."*



In "Rio Rita

Bebe Daniels

scored one of the biggest hits of the season, and proved that long years of hard work had not dulled her ability, but rather polished her technique. She was forthwith starred in "Love Comes Along" and "Wild Heart"

ROMANTIC RUNAWAYS

GRANT WITHERS at the age of twenty-four and Loretta Young at the age of sixteen have both lived lives that many people of forty do not even dream about.

Grant Withers entered Los Angeles at the speed of seventy miles an hour after running away from the military school where he was being educated, because he wanted to see California. He was married and divorced before he was nineteen, and had tried many jobs. When he was sacked from the paper on which he was reporting, a friend got him an extra's job. He decided it was the life for him, caught Elinor Glyn's attention, and started his film career in earnest.

His elopement with Loretta Young caused some excitement. She had been a child actress until she was seven, when she went to school, where at the age of twelve, her first thrilling love affair occurred. She returned to film work when she was thirteen. At fifteen she and Arthur Lake were engaged for one ecstatic month. They quarrelled, and, in the coolness that followed, Loretta met Grant Withers, also left in the lurch by a fickle lady who preferred Charles Rogers. With this bond of sympathy began their romance. A few months later they took a trip to Arizona and returned Mr. and Mrs. Grant Withers.





To face p. 49.

Fidelia and Prince Christian

Armida and John Barrymore
in "General Crack."
(Warner)

THE MUSIC MAKERS

AMONG the many discussions that have been aroused by the talkies, none has provoked more argument than the question of music reproduced either by the sound on film method or the disc recording.

"Canned music" is the contemptuous description given by those who can see no good at all in this kind of orchestral or vocal music.

"It's tinny and screechy," said a well-known critic of music to me, "and I can see no use for it except to frighten away cats on the midnight prow!"

Another musician, for many years a leading player in the Hallé Orchestra, and later the conductor of one of the finest pier orchestras in the country, was equally emphatic on the anti-side.

"No man will ever be able to reproduce music by mechanical means and get anything better than mechanical music," he said. "Wireless music is a distortion when it isn't an abortion. The best phonographic records played on the best machines give the nearest approach to real music, but even such records fall far behind the original."

Nobody will deny that original music played or sung by real musicians under ideal conditions must be better than any mechanical reproduction of that music, and it is here that I would like to join issue with those who are so bitterly against the music of the talkies. Most of us would never have heard the great singers and the great orchestras of to-day had it not been for the phonograph and the wireless, and, latterly, the pictures.

The question of expense is a bar to the average music lover, especially if he or she lives in a small



Alexander Gray, whose beautiful baritone voice is heard on the films for the first time in "Song of the Flame."



Paul Whiteman was worth his weight in gold to Universal by the time they had paid him his enormous salary, which he was receiving for many weeks while a suitable story was being found for him and his famous band. Here he is seen with Jeannette Loff in "The King of Jazz," the story eventually chosen.

Wallace MacDonald, famous a few years ago as a villain, made a return to the talking screen as a hero, the result of his singing in "Hit the Deck," the film version of the stage show with June Clyde, the musical comedy star.





Alice Gentle, the opera star, who plays the revolutionary in "Song of the Flame."



In circle: Morton Downey, one of Broadway's first stars to be lured away by the talkies.



Lawrence Tibbett, the New York Metropolitan opera star, made his bow as a dashing "Cossack" in "Rogue Song."

provincial town. World-famous operatic singers don't appear in small towns, and for the average music lover it is a question of the next best thing, and that is music mechanically reproduced.

One thing is certain—the phonograph, the wireless and the sound film have brought music to millions who would otherwise never have heard vocal and orchestral masterpieces.

Few of us can have the best of anything, and the next best is better than nothing at all. Even if screen music at times fails badly, the same can also be said of original music. The greatest singers cannot do themselves justice in a

hall where the acoustic properties are bad.

I have paid big money to listen to an echo from a roof which distorted the voice of famous singers so much that the sound was a discord.

THE CAUSE OF BAD FILM MUSIC.

AND that is, more often than not, the cause of bad screen music. The theatre where the picture is being shown may be utterly unsuitable for the

reproduction of sound. The cinemas were built with a view to the patrons seeing, not hearing, and few of the older theatres are capable,



Below: "Skeets" Gallagher, who made his film debut "silent," profited greatly by the talkies.

Ukelele Ike (alias Cliff Edwards) discourses with his ukelele to Sally Starr between scenes.



from an acoustic standpoint, of doing justice to a talking or singing picture.

But the one big thing in favour of the singing pictures is that they are improving daily—one might almost say hourly. Right from the making of them to the showing of them, there is steady progress.

And even at the time of their first showing in England many singing and talking pictures left little for the most captious critic to complain about.

"Sally," with the wonderful Marilyn Miller, pretty as a picture, with a pleasing voice capable of singing any musical comedy music, and with a gift for dancing that is touched with genius, can compare favourably with any stage show.

The same can be said of "No, No, Nanette," with Alexander Gray and Bernice Claire; "The Love Parade," with the inimitable Maurice Chevalier (one of the greatest hits in the talkies), and Jeanette MacDonald, beautiful of face and figure, with a fine voice and a capacity for real acting; and other singing and talking films, photographs of which you see illustrating this article.

Eddie Leonard, the black-faced singing star of "Melody Lane."



Perhaps the most phenomenal rise to fame the talkies have caused is John Boles. His success in "The Desert Song" was instantaneous. Above he is seen with Vivienne Segal (also a newcomer) in "Song of the West."



Helen Kane's baby voice and "boopa doop" songs were a great hit from the first. In "Hit the Deck" she plays with Jack Oakie.

□ □

Right: The drollery of Joe E. Brown is lost in a silent picture—here he is in "Song of the West" serenading a coy lady.





Norma Terriss and J. Harold Murray, the delightful pair who starred in "Married in Hollywood" and "Cameo Kirby."

□ □

Jeanette MacDonald's lovely soprano voice was heard to such advantage in Maurice Chevalier's second talkie, "The Love Parade," that she was chosen to play in "The Vagabond King."



Personally, I saw all those I have mentioned in the Regal, London, which is thoroughly up-to-date in every respect; but I have heard and seen other pictures at the Plaza, the Empire, the Tivoli, the Marble Arch Pavilion, the New Gallery, the Astoria, and the Carlton, where the sound reproduction has given no cause for complaint.

In fact, speaking generally, in all these cinemas I have heard talking and singing more clearly than I have in the London theatres.

The only real objection I have to screen music is where it has displaced the human orchestra.

In the best cinemas, both in London and the provinces, the orchestra had reached such a high standard that it was one of the most important parts of the programme, and it was well worth

whatever money it cost.

Picturegoers made it quite clear that they objected very strongly to the substitution of screen music for the human orchestra, and many of the biggest cinemas paid respect to the wishes of their patrons by bringing back the orchestra after a trial without it, but other cinemas have ignored the



Dennis King sang the title role so brilliantly on the stage that he was engaged for the same part when "The Vagabond King" was brought to the screen.

□ □

Harry Richman was New York's favourite night club entertainer until Hollywood got him and he went west to make a talkie. "Puttin' on the Ritz" was the name of it. Aileen Pringle is the blonde vamp by the piano.



protests of critics and public, and rely on screen music plus an organ.

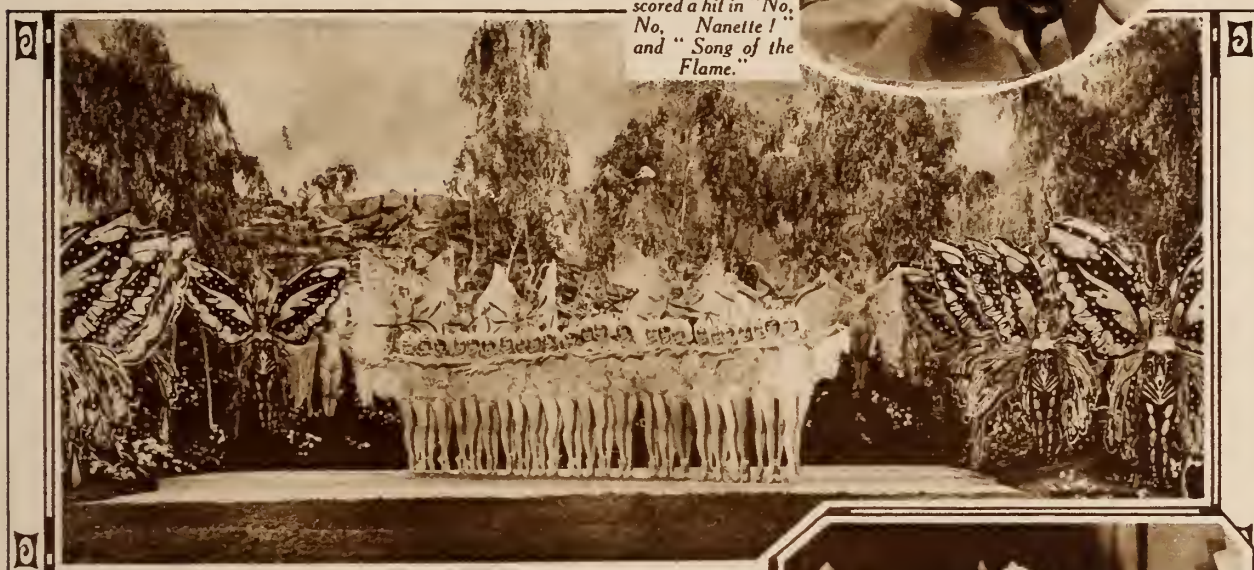
I feel sure that these people are making a mistake, for it is always bad policy on the part of a showman to *force* anything on the public, and I question whether such a policy will pay in the long run.

The exact amount saved by the exclusion of an orchestra is known, but no accountant can tell how many people have gone to another cinema when the pictures have been about equal in merit, just because the other cinema had a good orchestra.

But this fact apart, we may be quite sure that screen music, vocal and instrumental, will continue to play a big part in future productions, and that the quality will steadily improve.

E. W.

Bernice Claire scored a hit in "No, No, Nanette!" and "Song of the Flame."



(Below) Rudy Vallee, the crooning troubadour, with Sally Blane in "The Vagabond Lover."



Marilyn Miller made her talkie debut in "Sally," from which the spectacular Butterfly Ballet scene, featuring the Albertina Rasch dancers, is seen above.

THE RECKLESS BENNETTS

CONSTANCE

FOUR years ago Constance Bennett left a promising film career to get married. She had been on the screen only two years, but in that time her unusual, sophisticated beauty had taken her to the front row, and she had signed a long contract to star. A young millionaire altered her plans, and for two years Constance—Mrs. Phil Plant—lived on the Continent, in worldly luxury that was so suitable a setting for her.

Then came an offer from UFA for a picture. She was seriously considering it when Henri de la Falaise de la Coudraye (Gloria Swanson's husband) persuaded her to sign a contract with Pathé. She had become bored with her glittering life in Continental society, and returned to Hollywood to take up her career where she had left it.

Her first talkie was "Rich People," and others include "This Thing Called Love," "Clothes," and "Son of the Gods."



JOAN

JOAN is the youngest of the three Bennett sisters (the third. Barbara, has made only two pictures, being better known as a stage dancer), and was born on February 27th, 1911. She is less sophisticated than Constance, less brilliant, but sweeter and more gentle. Both have silky golden hair, blue eyes and fair skin, and in their dissimilar natures, a generous streak of what has been called the Bennett temperament, which is actually an inclination to allow any wild impulse to overcome them, to act on it, and let the consequences go hang.

This recklessness is in all the Bennetts, even though Joan's rôles on the screen have not allowed it to be apparent. Yet it rose to the surface early in her life, for at sixteen she eloped from the famous French finishing school at Versailles where she was being taught the social niceties, and married a young American. Now, although she is only nineteen, she has a little daughter (the outcome of her brief, unhappy marriage), who was born when she was seventeen.

Joan Bennett's talking picture début was made as a full-fledged leading woman for Ronald Colman, and few have made such an auspicious one. She had been on the New York stage only a short time when she was chosen for the rôle of Phyllis in "Bulldog Drummond." On the stage also her first appearance had been made in a leading rôle—the feminine lead with her father, Richard Bennett, a well-known Broadway actor, in the dramatised version of Jim Tully's "Jarnegan."

Her charm was caught by the camera, her voice recorded delightfully, and Joan found herself kept constantly busy after her first rôle, playing in "Three Live Ghosts," "The Mississippi Gambler," "Disraeli," and "Puttin' on the Ritz."



VICTOR McLAGLEN

The British artiste who is noted for his He-man roles on the American screen.



Above: Victor McLaglen in "The Romany," the film following "The Call of the Road," his first picture, in which he had leading role—it was a part that suited him, for he has been roving all his life.



With Fifi Dorsay in "Hot for Paris," one of his latest roystering talking comedies.

□ □

Left: With Dolores del Rio in "Loves of Carmen," which followed their success in "What Price Glory."

□ □

In circle: In "Beau Geste," Victor McLaglen took the small part of Hank, and is seen here with Ronald Colman between scenes in the Mojave Desert.



Do you remember an early British picture attempt in colour, "The Glorious Adventure"? Here is Lady Diana Manners as the heroine and Victor as Bullfinch, the villain of the piece.



Westerns — OLD



*W. S. Hart,
the old-time
Western
idol.*



Joan Crawford and Johnny Mack Brown in "Montana Moon," one of the first Westerns to star players not definitely labelled "Westerners."

□ □

Joe E. Brown is typical of the spirit of the new Westerns—carefully cast, with really well-known names in the supporting players. Here he is seen in "Song of the West," the musical Western starring John Boles.



THE hundreds of thousands of regular and enthusiastic picturegoers who regretted the passing of the old Westerns could never have imagined that the Talkies would bring them back again.

Even before the talkies were shown publicly the big men in Hollywood had passed sentence of death on the Westerns. They declared that even in silent form they had had their day and must make way for something newer. And so the cowboys and the "bad men" rolled up their blankets and hit the trail for the circus, the rodeo, or the old ranch.

KEN MAYNARD'S BELIEF

ONLY one man believed that the Westerns were not dead—Ken Maynard. And he had to back his opinion with his own money. He won his bet, and it is to Maynard more than any other man that the Westerns were kept alive. It is to Maynard also the major credit belongs for bringing dialogue and sound to the outdoor picture. He recorded a conversation between two cowboys who were riding at full speed by placing the microphone in the bandana neckerchief worn by one of the riders, and thus succeeded in getting real outdoor talk punctuated by the thundering hoofs of the horses.

and NEW

After that the big companies began to take notice and the despised Westerns came into their own again.

Even in the early days of the cinema pictures of the Wild West had something in them that made an appeal to the whole world. They were popular even on the Continent. There was Romance in the Wild West, where for so many years the only law was the law of the gun, and the right to live so often depended on a man's quickness in drawing his revolver and his straight shooting.

LIVING ON THE THRESHOLD OF DEATH

THERE is always a thrill in the heart of the most peaceful person in watching or reading about a man who lives on the threshold of death.

The tales of Bret Harte, Zane Grey, and many other lesser writers had taught us to weave Romance into the lives of honest, hard-riding cowboys, fearless sheriffs, clever—too clever—but still courageous professional card gamblers. Even the stage coach robbers, the rustlers and the outlaws commanded something of our admiration, if we could not respect them, for at least they fought in the open.

And the big point about our Westerns was

Ken Maynard was the star who stuck out the days when everyone believed the Western had died and first introduced songs of the cowboys into pictures. Here he is with Dorothy Dwan in one of his talkies.



Ian Keith and Dorothy Mackaill were cast for the leading roles in "The Great Divide," in the silent version of which you may remember Conway Tearle and Alice Terry.

□ □

When Clara Bow was just Tom Mix's leading lady—a scene from "The Best Bad Man."





that we always knew where we stood. The slinking hireling of the villain who shot from behind a rock when the hero was riding along the trail was never made out to be anything but a skunk. We would not have stood for any death-bed repentance in his case. That fellow had got to die the ignoble death to match his miserable life. We lovers of Westerns would put up with a crude story, but we wouldn't allow our code to be interfered with.

We would tolerate (and secretly admire) the "Rustling Kid," the young boy who had been led astray by the lure of "easy money," but he had to die a man's death or redeem himself by some wonderful act of bravery and sacrifice if he wanted our sympathy. He couldn't fool us by any hypocritical act of repentance. A change of heart had to be accompanied by taking a desperate gamble with life.

The only passport to a better world we would give him had to be signed in his own blood.

Of course, if he happened to be the hero (as he generally was) we knew he would live, even though he had faced single-handed a hundred bandits each of whom was a dead shot.

Many of the stories were crude but they were clean, and if the Western photo-play seldom rose above melodrama, it never descended to the depths of the gutter drama of the Underworld, which, so far as feuds and shootings were concerned, succeeded it. At least (to quote that much-quoted caption of the old silent Westerns) the stories were laid



Rod La Rocque starred in "Beau Bandit," and Doris Kenyon's return to the screen was marked by her appearance as leading lady.

□ □

Right: A scene from one of the old films, "Taming the Fourflusher," when men were men and villains were whiskey. W. S. Hart in "Taming the Fourflusher."



"in the wide open spaces where men are men," and not in dark alleys and dank cellars where men are dope addicts.

A SCENE OF BEAUTY

IF the talkies had not brought back the Westerns, we should have lost one of the finest things the screen has given us—the rugged and majestic scenery of the uncivilised West. Some of the settings of Nature to old and new Westerns are alone worth a visit to the cinema.

Though it is a long time since I saw the picture, one "shot" in "The Lone Star Ranger" stands out in my memory. The location was Utah, 175 miles from the nearest railway, and the scene was a famous landmark known as "Rainbow Arch." The beauty of that scene will remain in my memory long after the story of the picture has faded—good as is the story, for it is from a novel by Zane Grey.

I would have travelled many miles and paid money to look at that scene. It is only one of many that have been given us by (to the Highbrows) the "silly Western pictures."

The very sight of the "Educational" makes me shudder, for it, so often divorced from real education, is nearly always allied to primness and a total incapacity to understand human nature. But a lot of us owe something to the Westerns in that they have educated us to the fact that there is something of grandeur in the lives of the hard men who pioneered the West and made it habitable for the softer men who came by railway when the country was settled.

Western pictures are made in America and deal with America, but the spirit they breathe belongs to no country. We English did something in pioneer work and colonisation—all over the world.

And the Romans did the same thing when we were running about clothed in the skins of animals.

It is the spirit that counts.

EDWARD WOOD.



Determined to make "Montana Moon," their first Western talkie, a success, Metro cast Karl Dane, Benny Rubin, and Ukelele Ike to back up Johnny Mack Brown and Joan Crawford with mirth and music.

□ □

George O'Brien returned to Westerns when he made Zane Grey's "Lone Star Ranger" as a talkie, and Sue Carol was cast opposite him.





THE DANCER OF THE TEMPLE

The sacred dance has now begun
Its measure while the shadows
run.

I stand behind a pillar and I stir
Not while mine eyes are fixed
on her.

Like a bronze goddess from some
temple, hidden
In forest depths where steal un-
bidden

The pale doe with her chestnut
mate, and where
The smooth serpent glides upon
the pavement bare.

Green eyes like jewels that have
hurried wars—
Sheer emeralds snatched up from
the hidden stores
Of earth's most secret treasury,
Glittering and enchanted—even
so is she.

The dance of ceremony is at an
end.

The shadows thicken and pretend
To clothe her shining symmetry.
At least she hath one convert—
me.

LOUISE A.

(Lupe Velez)

"JUNO and the PAYCOCK"

The B.I.P.
screen version
of Sean
O'Casey's
famous play.



The avengers come for Juno's son, the traitor who had betrayed his comrades.



Juno (Sara Allgood) bravely faces a hopeless future with her betrayed daughter Mary (Kathleen O'Regan).



Making merry on the promise of a legacy that they never receive—Juno and Paycock (Edward Chapman), "Joxer" Daly (Sidney Morgan), and Mrs. Madigan (Maire O'Neill).



Juno and her crippled son (John Laurie), who is tormented by his conscience for having turned informer.



Trader Horn (Harry Carey) wins the confidence of the pigmy tribe by the barter of salt, which is much prized by them.

TRADER HORN

Adventure and romance in the
jungles and swamps of Central
Africa.

(U.M.G.)

*The white girl who is
accepted as goddess of
one of the native tribes
falls in love with the
young adventure seeker
who accompanies Trader
Horn—Edwina Booth and
Duncan Renaldo.*



*The escape—Trader Horn and his companion take the
girl back to civilisation despite the efforts of the tribe to
keep their "goddess" with them.*

One Romantic NIGHT

Lillian Gish's return to the screen after an absence of some months was also notable for her talkie debut in an adaptation of Ferenc Molnar's comedy "The Swan."
(United Artists.)



Lillian Gish as Alexandra, a role more modern and sophisticated than any she has before attempted.



O. P. Heggie and Lillian Gish.



Lillian Gish with Conrad Nagel and Rod La Rocque, her two leading men.

Buster Keaton's first talkie—appropriately enough—has a talkie studio background.

FREE and EASY!!

(J.M.G.)



A pathetic moment—Trixie Friganza and Buster.
In Circle: Buster "does his stuff."



A helmet with the chin-strap worn under the nose is a disguise, and saves Buster from the cop.—for the time being, anyway.



To face p. 65

Manuel & Camile

Don Alvarado and Lily Demita
in "The Bridge of San Luis Rey"
(J. M. G.)



Thumbnail Sketches in the British Studios

On the Set
with
Famous Directors
and
Popular Players

WHEN silent pictures were doomed, I faced the new situation with regret. There will be no more amusing times in the studios, I reflected. No more romance, no more camaraderie. We shall be shut up in boxes, like so many sardines, not permitted to talk unless spoken to, lifeless and mechanical!

I was wrong.

BEFORE THE TALKIES

IT is twice as interesting to watch the making of a picture to-day than it was before the revolution in the movie world.

Hitherto I had seen film stars register emotions which perchance betrayed the hero's desire to love, live and die

for the woman with "sex appeal"; his emotions wooed to ecstasy by Rimsky-Korsakov's music as supplied by a couple of violins and a piano tucked away in the corner of the studio. The producer's voice, persuasive or domineering, according to his temperament, directing the camera, which purred gaily like a contented tabby cat.

SEEN, BUT NOT HEARD

TO-DAY? The camera is seen, but not heard. It is frequently shut up in a glass booth, "shots" are rehearsed until perfect, for the microphone is a tell-tale. From the moment the red light glows in the studio complete silence is observed. When all is ready, a pair of

wooden clappers are used, to indicate that shooting and recording are about to start.

From that moment the artists are completely on their own. Not only is it imperative that they are master of their faces, their limbs, their smiles or tears, they must also be word-perfect. A moment's hesitation in their lines is disastrous—a slip on the stage can be covered, but the microphone cannot be cheated.

If an artist stumbles over a word, or forgets a sentence, the "shooting" starts all over again, which not only adds to the irritability of the smoothest tempered director, but also considerably to the cost of production.

To use "lights" indiscriminately means burning money!



Adrian Brunel shows Donald Calthrop how he wants it done in "Elstree Calling."

□ □

Richard Eichberg directing Anna May Wong in "The Flame of Love," which was Anna May Wong's first talkie. It is the German version seen here, and Franz Lederer, who took John Longden's part in the English-speaking picture, is seen sitting on the floor near the star.

THE ENTHUSIASTIC BETTY

BUT in spite of the enormous difficulties which confront the director of talkies, the making of them from an onlooker's point of view is fascinating beyond words. There is colour, movement, sound, music, and the human voice—and, above all, the infectious enthusiasm of all those connected with the industry, from the highest-paid star to the keen technician.

Hours spent in sound studios pass swiftly.

Frequently there is all-night work, if "sets" are suddenly altered through unforeseen circumstances—but who cares? This is life!

"Raise the Roof," directed by Captain Summers, was Betty Balfour's first talkie. Her film work is the breath of her existence. She adores it. Her lips were smiling, her blue eyes sparkling, mischievous, her hair sunlit!

She had been in the studio since nine o'clock that morning. She had rehearsed her songs umpteen times to satisfy director, camera, and microphone, and during luncheon, which consisted of water biscuits and weak tea, her busy brain was occupied with thoughts of



Captain Norman Walker, director of "Loose Ends," which features Edna Best, who has come into his own with the talkies, and Rene Guissart, the famous cameraman.



her next film! Then back to the studio. Whistles blow; the call rings out: "Quiet, please!"

The great little star casts her dressing-gown aside—on with the show! Her humour is as irresistible as her twinkling feet!

Herr Eichberg is not only a brilliant director but a charming host. It was a thrilling experience to watch him direct "The Flame of Love" in English and German. He is fair-haired, boyish, with strong features and a distinctly humorous twinkle in his eye.

Anna May Wong takes the leading rôle, and speaks and sings in English, German, and Chinese. John Longden, her lover in the play, looks on.

Over there is a tall, strongly-built man, G. Schnell, the son of the famous general in real life—in the film a Grand Duke of Russia with nefarious if amorous designs. The Chinese Cabaret and exquisite multi-coloured Chinese hand-embroidered curtains add to a scene that is at once exotic and soul-stirring.

SUCCESSFUL DIRECTORS

ONE day, in the Archibald Nettlefold studios, I found that versatile director Walter Forde. Not only does he write his plots and produce his films, but he sings to his own

accompaniment on the piano. He knows drama as well as comedy.

Harry Lachman is a distinguished painter, wearing the ribbon of the Legion d'Honneur. He is responsible for the artistic talkie success of Thomas Hardy's "Under the Greenwood Tree."

In the "Song of Soho" I found myself in Northern Africa in the vast grounds at Elstree! Carl Brisson and Donald Calthrop were in the Foreign Legion.

It is always interesting to watch Harry Lachman direct; he is temperamental and a visionary. His puppets, like the pigments on his palette, take life and form under his direction.

Gareth Gundry, who



Harry Lachman is not only a clever screen director, but a brilliant artist.



Walter Bentley and Oumansky, the ballet master, with the ballet who appear in "Harmony Heaven."

□ □

Gareth Gundry directing "A Symphony in Two Flats." The players seen here in Ivor Novello's famous stage and screen play are Marie Rayner, Cyril Ritchard, and Jacqueline Logan, who played in the American version the part created by Benita Hume on the stage and in the British version.



appreciates the value of English scenery for British pictures, is calm and philosophical. He instils his sincerity into his cast.

In the making of "A Symphony in Two Flats," a screen version of Ivor Novello's famous play, he quietly rehearsed Marie Rayner as Mabel, Cyril Ritchard as Chervasse, Jacqueline Logan as Leslie Kennard. Benita Hume takes this rôle for the version released in England.

I found Ivor Novello in his dressing-room waiting for his call; before these lines are in print his play will be running in New York, with Benita Hume in her original part. Mr. Novello is the busiest of men. He has a piano in his dressing-room and composes music during the waits. In addition to his film work he is a playwright of note and a brilliant writer of revue sketches.

To have tea with Alfred Hitchcock in the remnants of an old Georgian house was my good luck during the making of "Juno and the Paycock." Alfred Hitchcock is a wizard. He is the heart of his cast, always helping, encouraging, tireless.

SYMPATHY AND PATIENCE FOR SUCCESS

THOMAS BENTLEY'S sympathy is one of his strong points; his patience is another. On one of the coldest of days I found myself in "Harmony Heaven." Oumansky with Thomas Bentley was responsible for the ballet.

Polly Ward, a newcomer to the screen, seated before her mirror, added finishing



Humberston Wright in "Alf's Button" as Eustace, a photograph showing a clever bit of trick camera-work.

□ □

E. A. Dupont, the famous producer who made "The Two Worlds" in three languages, following his tremendous success with his bi-lingual "Atlantic."



Walter Forde directing a trio of bloodhounds for "You'd Be Surprised." Mrs. Forde, who is his right-hand "man" on the set, is seen seated in the chair in the background.



touches to her "make up" before she tripped gaily forward to charm with her voice and dancing.

Many countries seemed to be gathered around Dupont when I saw his direction of "Two Worlds." His daring brilliance is arresting. He demands and achieves. A French cast, an English cast, a German cast, were playthings in his hands.

Randle Ayrton is always the character he is depicting. He is no longer Charles II, but a bearded spectacled Jew. Norah Baring, wistful and elusive, looks on, too, at the unfolding of a great drama in which they play leading parts.

It is always pleasant to meet Leslie Hiscott, the cultured director at the Twickenham Studios. I watched him direct Dennis Neilson-Terry, seated on the floor at the foot of the camera booth, scenario in hand. "At the Villa Rose," one of Leslie Hiscott's successes, portrayed the dangerously pleasant byways of Continental life.

Austin Trevor, the dashing Captain in "Bitter Sweet," is a newcomer to the screen worth starring.

It is amusing to walk out of the greyness of a winter's day into the gay and bizarre

atmosphere of the Russian Ballet in the Gaumont Studios.

W. P. Kellino was directing Anton Dolin and Ludmilla in "Alf's Button," and later a burlesque by Nervo and Knox.

Sewell Collins, the playwright and producer, made his début in the British movie world when he directed Barbara Gott and Donald Calthrop,



Manty Banks, who gave a remarkable performance in "Atlantic," and shows his versatile powers in "The Compulsary Husband," which he directed with Harry Lachman.



Alfred Hitchcock directing Kathleen O'Regan, John Longden, and Sara Allgood in "Juno and the Paycock." The sets in this production were particularly artistic.



Sewell Collins (with the micraphane) and the "Night Porter" company. This includes Gerald Rawlinson, Trilby Clark, Barbara Gott, and Donald Calthrop.

Trilby Clark and Gerald Rawlinson in "The Night Porter."

When last I saw Humberston Wright he was Eustace in "Alf's Button," as you see him here.

TRICK CAMERA WORK

PROTHERO LEWIS is famous for his trick camera work. His uncanny knowledge of what one can do with a camera must make lovers of the occult envious!

In "Elstree Calling" Adrian Brunel handled all sorts and conditions of stars. He is high-brow, but he can be equally accommodating to a world that demands sentiment, jazz, and sob-stuff. His "Man Without Desire" still stands out as a remarkable picture.

Donald Calthrop as a Shakespearean player was worth watching from my seat in the studio.

Gordon Harker and his rough-haired terrier call up many happy memories of days in the old Gainsborough studios, when he played in "A Taxi for Two," with Mabel Poulton and John Stuart. In the British Lion Film Studios he became a typical Edgar Wallace character in "The Squeaker."

During the making of Herbert Wilcox's talkie triumph, "Rookery Nook," the sound studio frequently rocked with laughter.

In a tent I heard the pipes of the Scots Guards, and I saw Harold Huth, Cyril McLaglen and Miles Mander, with other officers in the picturesque uniform of the Balaclava period. This Gainsborough picture was

directed as a talkie by the distinguished actor and producer, Milton Rosmer.

Picture making is a fascinating study, all the more so because the art of film production is still in its infancy. What lies before us? We have sound and the human voice. We have colour and music, and yet we stand on the fringe of one of the most important industries of to-day. The film goes out to all nations, and it is the mightiest agent for good or evil in the world.



Captain Walter Summers and Betty Balfour, the director and star of "Raise the Roof."



On the left we see Anton Dolin and Anna Ludmilla in their Eastern ballet in "Alf's Button," and above Will Kellino directing Nervo and Knox in their "cod" ballet for the same picture.



The Winner

by
W. Bristow

"THE management of the Royal Talkie Theatre have pleasure in announcing that Miss Myra Lumley, aged eighteen, of Ruislip, and Mr. Jack Rayner Smith, aged twenty-one, of Upper Norwood, are the winners of the first prize in the Face and Voice Charm Contest, a six months' contract at £10 per week, offered by the Filmovox Company."

There was thunderous clapping from the three thousand people who had packed the enormous cinema to see the finalists judged by Carita Crayford and Peter Thorne, the two most popular stars of the company.

The little fat man on the stage turned and beckoned, and the applause redoubled as the two winners, the girl shy and nervous and the boy with more self-assurance, were led forward by the two stars, and stood blinking and smiling in the glare of the footlights.

"Ladies and gentlemen," went on the little man, "the winners will be the special protégés of Mr. Thorne and Miss Crayford during these six months."

The audience thoroughly approved the stars' choice of the winners, it appeared. The girl was slender, creamy skinned, with a wide, generous mouth, dark coppery hair, which rioted in tiny curls all over her well-shaped head, and a low-pitched yet clear voice with an occasional unexpected vibration in it that had won Peter Thorne's vote.

The boy was rather more ordinary—a brown-haired,



Carita's voice brought Jack to her side at full speed. "You want me?" Carita nodded, her eyes shone into his, "I've some wonderful news for you."

blue-eyed six-footer, exceptionally good-looking, with a beautifully modelled, though rather weak, mouth and chin,

Myra, as she smiled stiffly at the dim mass of faces, could not believe that she, of all the hopeful hundreds, had been chosen to enter the enchanted world of the film studios, and that even now she was thrilling at the touch of Peter Thorne's hand, which he had slipped under her elbow to lead her forward. She gave a quick, shy glance up at him, and he glanced down and smiled as she felt the slightest pressure of his hand on her elbow, while even more colour dyed her cheeks. She could not guess his smile and the pressure of his hand were purely mechanical, and that he was thinking, "Lord, this is a

ghastly farce. Why the dickens did I ever tell O'Donald I'd do this? The old publicity hound, he didn't say anything about making a sort of serial job of it—thought it was just to judge the finalists. Has he got any more stunts up his sleeve, I wonder?

He had. The next move was the stars' signatures as witnesses to the contracts that were signed there and then upon the stage. Carita Crayford thoroughly enjoyed herself. She loved to be in the public eye, and she smiled at Jack Rayner Smith until the boy was almost dizzy.

Afterwards there was a "little party" given by the management. Peter Thorne, after five minutes, excused himself and fled. Carita, radiant in her tight-fitting golden frock, was the centre of a circle of the wealthiest men there—she had an unerring nose for gold. Myra and Jack Rayner Smith found themselves left out in the cold with a glass of champagne each, while all round them went on discussions of studio and theatre topics, intimate and technical.

"I'm feeling as bubbly inside as this champagne," said Myra. "Are you feeling excited?"

They were sitting together on two of the four chairs in the room. The rest of the party were sitting on the floor, or standing round in groups. Jack's eyes left the group of which Carita was the centre, and rested on the girl's eager young face.

"Why, yes," he said; but his tone held little emotion.

"Do you think we shall ever be as wonderful as Peter Thorne and Carita Crayford? I can't imagine it."

"It'll be hard work," answered the boy, "but I don't see why we shouldn't be."

"You might, but I'm awfully afraid," she said. "We've only six months definitely settled. And suppose we're dreadful failures."

"You're an awful pessimist, aren't you? I'm not a bit scared of beginning. I've got a feeling that it's going to be easy. I've got a sort of—of creative urge" (he had got the words from a fan magazine interview with a soulful star) "that I know won't let me down. It's going to be wonderful. And Miss Crayford's wonderful, too," he added, in a burst of champagne-inspired admiration and confidence. "I'm going to work like the dickens, and if I don't put Peter Thorne in the shade, it won't be because I haven't tried. Here's to this time six months."

The next week was occupied in a round of photographers, tailors, modistes, hosiers, hatters, milliners, manicurists, and Myra and Jack had very little spare time. In the evening they were usually taken to a talking picture, during the course of which O'Donald, the publicity man, pointed out what was to be emulated or avoided in the various performances. The chief faults were imperfect diction and over stressing; but there were innumerable others that Myra did her best to grasp.

"Jack, I'm finking it even more than ever," she confided one evening as they were going home together in a taxi into which O'Donald had pushed them, glad to finish his evening's work. They were staying the week at a well-known hotel, which was better publicity, the firm decided, than an obscurer one.

Jack's hand closed over hers.

"Poor kid," he said, smiling at her in the chasing shadows.

"If only I had your confidence and courage," she went on.

"You'll forget it when you begin," Jack tried to comfort her.

"I'm afraid I wasn't born to be an actress. I was born just to be—to be——"

"Loved," cut in Jack, and putting his free arm round her shoulders, kissed her.

It was quite a long and ardent kiss, for Jack had not been a cinema frequenter for three years without picking up a few of the finer points in the art. Myra did not resist because she found it rather pleasant, and presently he let her go, a little disappointed by her passivity. His next words startled her.

"Yes, you were born to be loved, but I can't imagine you loving anyone very hard—you're too placid."

She removed her head from his shoulder.

"Oh, is that so, Mr. Rayner Smith," she observed. "And what makes you come to that conclusion?"

"Oh, I don't know. Just—er—general impression, Miss Lumley."

They were smiling at each other again.

"And you are a great lover, Mr. Smith, I suppose?"

"Well, I think I could become one in time," admitted Jack modestly.

The following day they started work at the studio, and soon Myra found that her life was going to be even harder than she had imagined, also that being Peter Thorne's protégée did not mean a thing to her, nor yet to Peter Thorne, who, after sending round to her the first day, conveniently forgot her.

She and Jack were both given crowd work in Carita Crayford's picture, much to their disappointment, for they had expected a small part at least. All their spare time they spent on the set watching the others. Myra arranged to take singing lessons, elocution lessons, deportment and dancing lessons, and German lessons, and found that although the company encouraged her they did not offer to help pay. Ten pounds per week was the contract; ten pounds they paid, and not a penny more, so after paying her various tutors, Myra found herself with about three pounds a week to live on, of which a furnished bed-sitting-room (with breakfast) near the studio took thirty shillings.

Jack had a room on the floor below. Both were furnished with a bed, which the landlady, for some incomprehensible reason, alluded to as a divan, a table, two chairs (rickety), and a rug the size of a table mat that skidded about on the shiny oilcloth, whose pattern of roses and ribbon on a brown ground changed, in Myra's room, into tremulous diamonds enclosing a mixed posy of debatable flowers on a greenish ground, just near the bed, where the original order had given out and the landlady had fallen a victim to the lure of a cheap remnant.

Their surroundings did not depress them; they would come home from the studio at night and eat odd meals of tinned soup, or sausages, or kippers, or bacon and eggs, cooked over the gas ring and washed down with tea or coffee, while they cheerfully talked over the doings of the day.

Myra was more than half in love with Jack, while Jack's vanity was agreeably warmed by her interest in him. And in the unconventional studio atmosphere where it seemed only natural for everyone to have a violent fancy for someone else they were thrown together by their entrance into it, and what was merely a mutual liking they mistook for a deeper affection. They



She dabbed at her eyes with her inadequate, wet scrap of handkerchief, and Peter smiled: "That's not much use, is it? Mine's drier—and larger. Try it."

were both rather shocked and a little disgusted by the free and easiness of everyone at the studio, from the prop boys to the stars themselves, and sex and sex appeal was discussed until it seemed to Myra to be the only topic of conversation. It seemed that sex appeal was the first consideration for any player. Acting came last; anyone could be made to act by a competent director.

The irregularity of the hours worried them at first. They had been used to getting up at eight o'clock, working at their offices from nine-thirty until six, and going to bed by eleven, except on special nights. They now found themselves often beginning work at eleven p.m., working until two or three a.m., and going to bed fagged out with a call that meant rising at seven. They missed, too, the previously invariable Saturday afternoon and Sunday holiday.

However, they grew accustomed to the studio very quickly, and by the time they were working in their third film, in small parts, but quite distinct from the crowd work in the first, they felt as if they had been incubated by an arc lamp.

It was during this time that Myra began to get a little worried about Jack. He cut one or two lessons; borrowed money from her; took her out and saw her home less; became moody and irritable; grew much more finicky about his off-screen clothes, and compared brunettes most unfavourably with blondes. Myra uneasily diagnosed it as a woman, and feared it was Carita.

Carita lolled in the deep leather easy chair and glanced across the desk at Myams. They were discussing their next picture, a triangle drama of a married couple's temporary separation because a boy loses his head over the young wife.

"Yes," she said. "The script's all right with me. Dialogue's not exactly brilliant, but Don'll put in some of his special silent touches to help the weak spots, won't you, Don? And then the cast. Who's the husband?"

"Richard Neville."

"Uha. And the boy?"

"We-ell, we hadn't quite decided. We've got a few suggestions; here they are." He handed her a sheet of paper.

Carita ran through them rapidly, then handed the paper back with a shake of her head.

"N.G.," she remarked. "Seller's too old and looks it; Beardley's too sophisticated; Rundell's too darned refined; Carwick's too blustery; Lang's too pretty. But I know the very boy for the part."

"Another expensive stage actor?"

"No. He's in your studio under contract at a tanner a week—Rayner Smith."

Myams smiled.

"Him? You're joking, Carita. He'll be doing small parts for months, probably for ever. He couldn't do a part like this, could he, Blakeley?"

The director shifted in his chair and did not reply for a moment.

"There you are," said Carita triumphantly. "He agrees with me."

"He doesn't," said Myams. "He's been thinking, and he agrees with me. Don't you, Blakeley?"

"Well," said the director, "I can't say I have Carita's unbounded faith in young Rayner Smith, but personally I think he'd shape as well as anyone else. It's all in the

direction, you know, and he's used to working with us now, and knows what I want."

Carita clapped her long-nailed hands with a delicate delight.

"I knew it," she cried. "Bless you, Don!"

She blew a kiss at him, then turned to Myams.

"That's all fixed then?" she continued.

The little man nodded.

"It's fixed. I'll see him to-morrow morning."

Carita rose.

"There's nothing else you want me for, is there? It's getting late already. Bye-bye!"

She paused at the door and sent one of her famous smiles to accompany the waft of perfume assailing the men's nostrils, and then the door banged behind her.

Blakeley turned to Myams at once.

"Look here," he said. "I figured it out that in having this Rayner Smith to play the part you'll be saving at least eight or ten quid a week. Now why not tack it on to the assistant director's screw and give me a decent one for once? Then I'll have a chance at last to turn out a darn good picture."

Myams chuckled.

"So that was your little game, eh?" he said.

Blakeley grinned back at him.

"Father, I cannot tell a lie," he replied. "It was. But he'll do it all right. He's crashed violently for Carita."

"And how about her?"

"Well, you ought to know her by this time. He's handsome and young, but she'll soon get tired of patronising him."

They laughed together.

"Oh—Jack-ee!" Carita's voice brought Jack to her side at full speed.

"You want me, Miss Crayford?"

Carita nodded and her eyes shone into his.

"Oh, I've some wonderful news for you, Jack. Come into my dressing-room."

She slipped her arm through his, and Jack, tingling at her condescension, walked along with her in a daze, conscious of eyes following them. Never before had his goddess dropped her star-to-small-part-protégé attitude so completely.

They entered the two-roomed suite and Carita, pulling off her hat, tossed it on to the sofa.

Jack looked round him at the luxuriously appointed little room, and wondered how long it would be before a company would think him worth blue silk hangings and ivory walls.

Carita ran her fingers through her sleek golden waves in a way that she knew was particularly bewitching. Then, pulling her silk coat round her, she sank on to the sofa and smiled at Jack.

"Sit down," she said, and he sat himself down on a chair opposite and watched her while she chatted inconsequently for five minutes or more. At last Jack could stand it no longer.

"But, Miss Crayford, surely you did not bring me here just to talk like this."

Carita smiled.

"No. This is what I brought you here to tell you. You are to be my leading man in my next picture. I especially asked for you."

Jack was glued to his chair with surprise. "Oh, Miss Crayford, how wonderful of you!" he stammered.

To play opposite this marvellous creature at her own special request!

Carita rose.

"You will be told by Mr. Myams tomorrow, but I wanted to be the first to share the news with you, Jack."

He was standing also, and she came close to him and held out her hand. He took it and she felt his trembling.

"Miss——"

"Carita," she corrected. "We're friends now."

"Carita, I—I could kiss you for doing this for me," he burst out, then stopped abruptly.

She smiled disarmingly.

"You may. By way of thanks," she answered.

He bent forward and pecked her on the cheek and then stood back as if a sergeant had shouted attention.

"That's what I call a disappointment," she observed, opening her eyes after a moment or so. "I don't think much of that, thank you. You'll have to do better in my picture, my lad. If I hadn't thought you could kiss better than that I'd never have recommended you. I'm afraid you'll be a very lukewarm lover."

She smiled mischievously at him, and the taunting tone stung him, as she had anticipated.

"Will I?" he said, and, putting his arms round her waist, held her close and pressed his lips on hers until she pushed him away.

"There!" he said, and looked into her blue eyes. "How's that?"

"You'll do," she answered, as she unloosened his arm from her waist. "A trifle clumsy, but practice will improve that. No"—she laughed as he took a step towards her—"not now. I've got an appointment, so you'd better go. But come and have tea with me tomorrow, and we'll discuss the picture."

The new picture was more than half-finished and the studio was beginning to lose its vivid interest in the realism displayed by the star and her young leading man in the love scenes, and conjecturing how much longer he would hold her attention. They had been nightmare weeks, to Myra, for she had been cast as Carita's sister. Her part was small, and, following her usual habit, she had been on the set watching when not actually working, and could not avoid hearing the pithy comments passed when Carita and Jack were working together. At first she had resolutely blinded herself, but it had been no use, and she was forced to admit it was true. She saw Jack scarcely at all outside the studio now, and when she met him inside he was always too hurried to speak to her. Twice he had snubbed her before other people, once when Carita and Peter Thorne were present, and

although she still carried her head high, and was apparently indifferent to the affair beyond the ordinary onlooker's interest, Peter, more sensitive and observant, had noticed the occasional wistful glances at Jack and her tightened lips when he had watched her playing a scene with the other two.

Rumours were filtering through about Jack Rayner Smith outside the studio. He had an expensive flat, an American-Oxford accent, and was running round with Carita's rather racy set, besides being up to the ears in debt. He must be, thought Myra, on hearing this last item, for he had not bragged about any rise in pay, and his ten pounds a week would not be enough for his mode of living, although he had given up his lessons. The Jack she had known and liked so very much had completely disappeared.

The climax came one evening. Myra's part was finished, and she was working in Peter Thorne's new picture. She left the set earlier than usual, and saw, to her dismay, Jack and Carita standing just outside the star's dressing-room door, which she had to pass.

"Don't forget, then," she heard Carita say; "ten o'clock at my place. It'll be a hot party, too. Babs and Blick and all that crowd. Get a good thirst up."

"Am I likely to forget?" Jack replied, and the next moment the door had shut and he was coming towards her. She felt she must make one more effort to try to get back the old Jack.

"Why, hello!" she said, trying to appear casual. "How's work going?"

"Good evening," replied Jack, with his best brand of cold politeness, and would have walked past her, but she stopped him.

"Jack—listen. I must say this. Jack, I heard Carita ask you round to her place to-night. Jack, don't go! You know what Babs and Blick and that crowd are like. They spend money like water, and gamble for much higher stakes than you can afford. Drop it, Jack. You don't kid anyone by your attitude. And it doesn't do your work any good. That's what's worrying me, Jack, that and yourself. You're not the old Jack everyone liked. You high-hat all the studio hands and the prop men and the technical men and the extras and everyone beneath your leading man's position, and they're not going to help you for that. I know you can't help liking anyone, and I'm not jealous about Carita, but don't let your career go all to pieces over her. She's not worth it. Oh, Jack——"

She paused, a lump in her throat.

"Really," said Jack, surprised out of his accent. "I——"

Myra waited breathlessly at this sudden human glimpse. Then Carita's door opened.

"Oh, Jack—ee—come a little early," she called, and blew him a kiss. "Because Neville says he is going to be very punctual."



**MICKEY
MOUSE'S
COLUMN**



Mickey



**The Girl
Friend**



**Not to men-
tion the cow.**

The hint of rivalry and subtle suggestion that he was preferred to a much wealthier and famous star was enough for Jack.

"I will!" he shouted, and turned to Myra, whose heart sank at the expression on his face.

"I fail to see how my affairs concern you," he said, "and I prefer not to discuss them with you. If you are envious of my quicker rise, please do not try to drag me down to where I was at the beginning."

"Drag you down?" said Myra. "It would be raising you up again."

But Jack had brushed past her, and the girl sagged against the wall and began to sob quietly. Then she found Peter Thorne's hand tucked gently inside her arm, leading her into his dressing-room.

She let herself be sat in a chair, then putting her arms on the dressing-table, she laid her head on them and wept among sticks of grease-paint and brushes and combs.

Presently Peter gently tapped her shoulder and his voice spoke to her caressingly.

"Drink this up."

She raised her head and obediently drank the tot of neat brandy handed to her. It stung her mouth and throat and made her cough, but she felt better.

She dabbed at her eyes with her inadequate wet scrap of handkerchief, and Peter smiled.

"That's not much use, is it? Mine's drier—and larger. Try it."

He produced a large silk handkerchief from a pocket and mopped her eyes for her.

"Better?" he asked, and she nodded. "Well," he continued, "suppose you tell your uncle all about it. Confession's good for the soul. I suppose young Rayner Smith has been high hatting you, like everyone else. I've seen a bit—and also, if you will stage these little acts outside my dressing-room door I can't avoid hearing unless I climb out of the skylight. I gathered that young Smith—pardon, Rayner Smith—has been vamped very successfully by Carita. Also that he has swelled head as a consequence, and spurns your affections? You're very fond of him, I suppose?"

Myra looked up sharply, a little indignant at the interrogation in his tone, but presently she found herself pouring out all the trouble she had repressed for so long.

"I'd do anything to make him realise what a fool he's being," she finished. "I'm sure he really loves me. But what can I do? I can't attract his attention."

"Leave him. If he mucks up this chance of success, it may bring out the best in him and make him begin all over again."

"Oh, I couldn't. It would be too cruel. Oh, if only I were famous like you I might be able to do something."

Peter nodded thoughtfully.

"I suppose it's useless trying to persuade you to give him up, then?" he said.

Myra smiled wanly and nodded.

"In that case, how about pretending you don't care two hoots for him, that you're keen on someone else?"

"What's the use? He never even notices me now unless I stand in his way, and there's no one to pretend with who would make him notice it."

"I don't know. I'm well in the studio eye," said Peter, "so how about staging a romance with me?"

"Please don't joke about it," she began, but he broke in.

"I mean it. Don't you realise it's your best chance for getting him back. If I've read him rightly, he'll welcome your affection when Carita's little passion is over, and your name has been linked with another star's. Try it, anyway."

Myra held out her hand.

"Thank you, Mr. Thorne. You're a brick. I can never be grateful enough. But won't it harm——"

"No more than usual. If I take a girl to lunch everyone looks for the ring on her finger next day, so let's hope something worth while comes of this."

Within a week the Filmovox studios had another cause for gossip. Peter Thorne was paying marked attention to that little copper-headed prizewinner. He had been seen lunching and dining with her, and had even squired her at a film first night, an event that astounded everyone, since he was a notorious avoider of film premières.

Carita and Jack Rayner Smith heard the news and pretended to be amused. Secretly both were furious.

Then Jack began to show signs of a reawakened interest in Myra, simultaneous with Carita's introduction to a very affable and gilded count, and a few days before the annual studio dance Myra was walking from the set to her tiny dressing-room, when Jack stepped out of the shadows and caught her by the arm.

"Myra," he said, and infused into his voice all the contrition and humbleness he could produce. "Will you come with me to the dance? I'd like you to."

Myra stood there, silent. Where was the thrill she had expected on hearing his voice asking her out; the joy in knowing that he had returned to her?

"I'll call for you at eight-thirty," she heard him continue confidently, and she heard her own voice reply—quite a different answer from the one she had planned.

"I'm afraid, not, Jack. I'm going with Mr. Thorne."

There was a coldness and finality in her tone that surprised herself, and she walked out of the studio to where Peter was waiting for her in his two-seater.

"Peter," she said as he slammed the door. "Jack has asked me to go to the dance with him."

"Splendid. Hope you enjoy yourself," said Peter without enthusiasm. "Now marry him quickly while he's still suffering from reaction after Carita, and be prepared to battle continually against his periodic lapses. I wish you happiness."

"But I said 'no,'" announced Myra.

"I told him I was booked."

"Booked? Who to?" snapped Peter, suddenly looking at her. "Didn't know there was anyone else."

"There isn't——" she began, but stopped at the expression in his eyes; then, staring straight in front of her, said "You."

"Good," replied Peter, suddenly relaxing. "And make that permanent."

"What do you mean?" demanded Myra.

"What do you think I mean?" he countered.

"Well," Myra chuckled, "if you mean what I think you mean, why not say so clearly?"

He did. And she returned an equally clear reply that, when it was made public, made Jack Rayner Smith ponder the fickleness of woman with a bitterness that lasted over a week.



TO-NIGHT

To-night you love me, and your eyes
Are honest, soft and very wise.
Your tongue is charged with flattery;
To-night you are in love with me.

You will be true to me?—ah, say,
What is a promise made to-day?
Many months of sun and rain
Must pass ere you come back again.

Many lands will spread their arms,
Many ports display new charms,
Many maids will catch your eye
Say could you be faithful? Why—

*Dolores del Río
and Edmund
Lowe in "The
Bad One."*

To-night you love me, that is true.
But oh, my sweet, I promise you
Another night, another tide
Another sweetheart by your side.

LOUISE A.

SISTERS



Adamae and Alberta Vaughn are the representatives of our own country; rather less stately and more sprightly than Britannia is usually depicted.

□ □

Upper left: Harriette Lake and Marian Byran are a charming Venetian pair.

□ □

Left: Alice and Marceline Day in a most attractive adaptation of the peasant costume of Belgium.



The United States is represented by Helene and Dolares Castella.



In "The Show of Shows"

(Warner)



A couple of Mexican chilis—Dolores and Armida, all sequins and sombreros.

□ □

Upper right: By the tulips on their skirts and the caps on their heads, we know that Holland is the country represented by Shirley Mason and Viola Dana.

□ □

Two captivating Irish colleens are the Noonan Sisters, better known to film goers as Sally O'Neil and Molly O'Day.



Vive la France, especially when personified in Sally Blane and Loretta Young.

LOIS LIKES WORK

WHEN a little girl of eleven sailed in 1920 for France from America she little knew that her voyage would end in a successful film career. In 1922 she began to dance at the Opera, and this, about six months later, indirectly resulted in her appearance in a French circus film starring Jacque Catelain.

Then, in 1925, Samuel Goldwyn decided she was just the Juliet for Ronald Colman's Romeo in the screen version of Shakespeare's romance that he then contemplated making, and she signed a contract to return to the United States and make the film. Although she did not play Juliet, she made her film debut there in "Stella Dallas." She was only sixteen, but she created a sensation by her work in the picture, and this doomed her to "sweet" parts until in 1929 she kicked up her heels and went gay on the screen.

Off the screen she is serious and unusually widely read. Her philosophy of life is summed up in the one word—"work." She thinks it a cure for all ills and the source of most pleasure. She has certainly lived up to it, and her reward has been health, wealth, and happiness.



THIRD TIME LUCKY

CHARLES KING walked into filmland as one of the stars in "The Broadway Melody" and made a tremendous hit as the song-and-dance man in the show. Yet it took a long time for Mr. Mayer, of Metro-Goldwyn-Mayer, to see Charles' qualifications for the part. Twice he turned him down, once after seeing him on the stage and once in film tests. The third time Charles King was given a personal interview. When he came out, the contract was signed.

One of the most attractive points about Charles King's portrayal of that part was its complete naturalness. Its explanation is that it is practically Charles' own life. He has been on the stage since he was quite young, and his first earnings were a great help to the family budget. He made his first effort on the boards in a New York theatre in which new turns, if not liked, were hissed vigorously and the artiste then removed by a large hook from the wings without finishing.

Charles was lucky, and his luck eventually brought him to Broadway as a musical comedy star and then to Hollywood for talkies. He is married, and has three children whom he adores.

If you remember Mollie King, who starred some years ago in serials, you will recall her ingratiating smile, which is duplicated in her brother's; and it is this smile and a gift of Irish blarney that has contributed so much to his luck.



*One of the most welcome
of the old time favourites—*

Betty Compson,
*the lady in "The Case of Sergeant
Grischa." To the youthful charm she
possessed in "The Miracle Man,"
and still retains, is added the sure
touch of the experienced actress in her
latest films, "Damaged," "The
Love Captive," and "Ladies
of the Past."*



JUST JANET

JANET GAYNOR is the sort of girl that every man could fall in love with—the sort who would warm his slippers by the fire and cook his bacon to perfection, yet retain an elusive, elfin charm that would make him fear the pixies might one day steal her back from him.

Off the screen she is very thoughtful and quiet almost to timidity, yet she is capable of emotion that carries her through difficult scenes with amazing ease. Although she appears so frail, her store of strength is extraordinary, an acquisition of prolonged dance training.

On the set Janet has an outstanding virtue that few stars possess—she trusts her fellow workers, and lets them know it. So from the camera-man to the prop boy they all do their utmost, although she has none of the aggressively democratic veneer of hail-fellow-well-met cheeriness many stars affect with studio workers. It is not natural with her, and she does not attempt to

cultivate it; but everyone likes her. She is a wise little person, and this she shows in the careful way a good proportion of her salary is invested each week and in the people whom she trusts.

The coming of speech to the silent screen did for Janet what it did for so many other stars—humanised her. It made them less haloed and more “hallo-ed.” So although she lost a little of her ethereal quality, she gained much more with her soft, charming voice, which also seemed to develop a new vitality in her.

She made her talkie debut as she made her first big silent film, with Charles Farrell, in one or two reels of “Lucky Star.” These two have been one of the most successful and beloved teams in films since “Seventh Heaven,” and their work in “Sunnyside Up,” “Happy Days,” and “Playmates” showed that the talkies had not robbed them of any of their hold over us.



Charles Farrell

delighted his admirers discovering he could sing when the talkies arrived. His speaking voice, first heard in "Lucky Star," also accentuated the boyishness that is one of his greatest charms.



Charles Rogers and
Mary Brian

*are a charming Victorian pair
of lovers in "The River of
Romance."*



One of those girls whose IT on
the screen is almost plural—

Alice White.

"The Girl from Woolworth's,"
"Hot Stuff," "Playing Around,"
"Show Girl in Hollywood," and
"Sweet Mama" proved her
microphone appeal.



A British favourite of well-earned popularity—

Mabel Poulton,

*whose childlike wistfulness is emphasized in this camera study.
Her latest films include "The Return of the Rat," "Taxi for Two,"
and "Escape."*



Joseph Schildkraut,
by his ain Hollywood fireside. His long stage experience and
his fluency in various languages have made him one of the
talking screen's best bets.



Conrad Nagel,

after years of mediocre roles, suddenly blossomed into fresh fame in talkies because of his beautiful speaking voice. His latest films are "The Swan," "The Sacred Flame," "The Kiss," and "Dynamite."

A LUCKY FRIDAY THE 13th

KAY FRANCIS was born on Friday, January 13th, in the thirteenth month of her mother's marriage, but no one could call her unlucky—a girl gifted with beautiful brown eyes, sleek black head, a wide red mouth, the most engaging upward tilt of her nose and chin, the straightest, most fashionable figure a dressmaker ever fitted with a straight and fashionable gown, and one of the most attractive voices and laughs ever recorded by a grateful microphone.

She took to Hollywood three trunkfuls and eleven suitcases of New York clothes, to live up to her reputation as New York's best-dressed woman; but found that at first all she had time to do was work and sleep. She was appalled by the way Hollywood went to parties dressed in whatever they seemed to favour—riding clothes, evening clothes, even bathing suits all mixed haphazardly and quite happily together, and by the fact that the sole apparent aim of everyone's existence there is films.

Yet she liked the work and the studio people from the beginning, and the studio liked her for her lack of side. So she decided that California's charms outweighed its peculiarities and stayed to make many talkies, including "Dangerous Curves," "Illusion," "The Marriage Playground," and "Behind the Makeup."

Although Kay Francis' mother, Katherine Clinton, was a well-known actress, she did not want her daughter to be one, too; but Kay, instead of getting a job after a course at a secretarial college, decided to go on the stage. She found little difficulty in getting parts, one of her first being that of the queen in the little playlet in "Hamlet," when the modern clothes version was acted in New York.

When Paramount were making their first talkie, "Gentlemen of the Press," Kay Francis was told to take a test for the leading rôle. A blonde was really wanted, but after her tests were seen, the director forgot the blondes and Kay got the job. She has not been back to the stage since.



HIS FIRST FILM— A "TALKIE"

BANKING was the career mapped out for Fredric March, but acting was the one he wanted. He had scored a hit in amateur theatricals during his brilliant college career, and the same year that he first began in a New York bank, he left it to join a New York stock company. He made an immediate hit, and his work won him a place with the New York Theatre Guild, where he left behind a brilliant record.

Although he had many film offers while he was on the stage, it was not until 1928 that he accepted. He was playing in Los Angeles in "The Royal Family," when the opportunity to act a leading rôle in "The Dummy" brought him to the talking screen. Had pictures still been silent, Fredric March would still have been on the stage.

Following "The Dummy" he played in "The Wild Party," "Paris Bound," "The Marriage Playground," etc.

Fredric March was born in Wisconsin, has brown hair and eyes, and is 5 feet 11 inches tall. His favourite recreations are riding, tennis, and swimming.



WAR

in the British,
German and
Russian lines



From :
"Journey's End,"
by R. C. Sherriff.
"All Quiet on the
Western Front,"
by Erich Remarque.
"The Case of Sergeant
Grischa," by Arnol
Zweig.

In circle :
Chester Morris as
Sergeant Grischa.



"The Case of Sergeant Grischa" might have been called "The Battle of Red Tape," with one prisoner as the victim of its strangle-hold. Above : Betty Compson, as the forest girl, brings the poisoned bottle of schnapps to Grischa in prison, to effect his escape.

□

□

In circle : Stanhope insists upon Raleigh's letter being censored by himself—
David Manners and Colin Clive.



The German schoolboy soldiers—the "Iron Youth"—who are the heroes of "All Quiet on the Western Front." Left to right: Behn (W. B. Rogers), Leer (Scott Kolk), Kemmerich (Ben Alexander), Detering (David Rollins), Muller (Russell Gleason), Kropp (William Bakewell), and Paul Baumer (Lewis Ayres).

Paul and Kat
(Louis
Wolheim).



The spirit of the British war play "Journeys End" has been wonderfully retained in the film version. On the right is Billy Bevan as Trotter, Colin Clive, star of the London stage play, as Captain Stanhope, and Ian MacLaren as Lieut. Osborne.





THE ENTHUSIAST

IN 1921 John Gilbert, through his work in "Shame," had just been elevated to stardom, and was looking forward with tremendous enthusiasm to making "Monte Cristo." Nine years later, as full of enthusiasm as ever, he was looking forward to the picture on which his future as a talkie star depended, with all the keenness that he had had over "Monte Cristo."

John Gilbert's vivid screen self hides an even more vivid man. Intensely moody, he is either infectiously, recklessly gay, or deeply despondent. He is frank with a bluntness that is at times disconcerting, yet never discourteous. Mentally and physically he is restless, and when he is not working on the set, is usually to be found pacing up and down with long strides from the hips, his body very upright, a habit that lingers from the days when he thought himself too small ever to become famous in films. (He was playing as an extra then at the old Ince studios, where he was given his first real part, in a W. S. Hart film.) He is reckless, impulsive and witty, with a fund of humour that is unfortunately entirely lost in his "great lover" roles. We were given a glimpse of it in "The Big Parade," and his rôle in this picture is still his favourite. It was a human, sincere part, without any of the frills and furbelows that have embellished too many of his characters, and if John Gilbert is given similar rôles in talkies, it is safe to predict that there will be no need to worry about his future.

NO MORE "WHOOPEE"

FILM-ACTING was not Joan Crawford's first ambition. Dancing was her craze, and it was as a dancer that she longed to become famous.

Her father owned a theatre in San Antonio, the little Texas town where she was born, and she was always round behind the stage.

When she was sixteen she went to Chicago to spend her holidays with a friend.

She was then going to a convent school, but this, she decided, was her great opportunity.

She applied for a job in a revue chorus, and got it.

School did not see her again.

When the job ended she went to New York, and was playing in a show there when she was given a screen test.

Joan was very thrilled, but it was not all that she had expected.

A second one proved better, but she was too plump; so after one or two pictures she dieted rigorously.

Besides being successful on the screen, she quickly became very popular socially as well, always ready for a party or a dance, and was the gayest of the film crowd until along came Douglas Fairbanks, Jr. No one would have imagined these two being attracted to each other, yet unconventional, madcap Joan and introspective, retiring Doug., Jr., fell in love.

And it was Joan who changed. She became subdued and domesticated, and gave up the parties and dances.

She is in temperament somewhat like John Gilbert, however, and whether the new, subdued Mrs. Douglas Fairbanks, Jr., has permanently superseded the lively Joan Crawford remains to be seen.



QUEEN JEANETTE

JEANETTE MACDONALD is a firm believer in luck—and her own good luck in particular. It began when she visited her sister. She was still at school, but her sister, who was a successful show girl, took her to a famous theatrical producer. He saw her dance, and put her in the chorus straight away.

After the show finished, she went as substitute for one of the leads in a touring company. The player was well again when she reached them, but by good luck (for Jeanette), another hurt herself, and she got that job instead.

Fortune smiled on her. Roles came steadily then. "Irene," "Tangerine," "Fantastic Fricassee," led to stardom, and after playing in "Tip Toes," "Bubbling Over," and various other Broadway musical comedies, she received many film offers, including one for the part opposite Richard Dix in "Nothing but the Truth." Her luck again stepped in. She had a test made, but stage engagements would not allow her to take the job. Her test film was put on the shelf and forgotten.

Then Ernst Lubitsch went to New York to look for someone to play the Queen opposite Maurice Chevalier in "The Love Parade," and unable to find anyone suitable (Jeanette MacDonald was playing in Chicago at the time), was all ready to return when he found Jeanette's test film. He caught the next train to Chicago, interviewed Jeanette, the contract was signed, and, as soon as she could, Jeanette MacDonald was en route for Hollywood.



EVERYBODY'S IDOL

MAURICE CHEVALIER has the trick of making you forget your cares and worries: His own wide sudden lazy smile, impertinent twinkling eyes, and the rakish angle of his hat seem to say that the world is a fine place, and who cares, anyway, if it isn't. Yet his life has not been easy.

At eleven he found he had to be the breadwinner of the family. His father died and left his mother and her children quite unprovided for. Job after job he found and lost, finally going on the stage. His first hit was in a low-comedy song imitation—complete with red nose, slouch peasant's cap, worn at his own inimitable angle, and trousers too large for him. Gradually he climbed up the ladder until he was signed for the Folies Bergeres—still in his grotesque make-up. Then one night he made a change—he appeared in the evening suit and straw hat that are now so famous everywhere, and his songs were naughtily sophisticated. He was a sensation, and was chosen by Mistinguett to be her dancing partner.

Then came his period of French military service. The war broke out just before it ended, and Chevalier, before 1914 was out, found himself, wounded, in a German prison camp at Alten Grabow. After two years he escaped, and returned to France, where he was awarded the Military Medal.

After the war he began his fight for fame again in the little cafes, for he had been forgotten. Once more he became Mistinguett's partner, and afterwards, as he had learned a little English during his prison years, he appeared with Elsie Janis at the Palace, in London. He returned to Paris as a star, and in 1928 was signed to appear in American talking pictures.

His first talkie was a bad film—but no one cared. It was Chevalier who mattered.

He stayed in Hollywood, and Paris still mourns her idol, although his shadow sings and struts in her picture theatres. He is now everybody's idol.



OWING TO THE WAR

It is the war we have to thank for Vilma Banky becoming a film star. Her father was a government clerk, and the Banky family managed to live quite well, if not luxuriously, on his salary until 1914. By 1917 their comfortable circumstances were decidedly less comfortable, although there was no actual starvation, and the terrible days of the war had told on Vilma's father. Vilma, then sixteen, had just left school, and to help the family finances, got a job in a bank. This did not bring in enough money for Vilma, however, and acting on an impulse, she enrolled in a high school of film acting. A job as an extra and a tiny "bit," and she left the bank. Her next part resulted in her father protesting at her disgracing the family name by becoming an actress, but she won him over to her side, and continued. Two more pictures she made in Budapest, then her father allowed her to accept an offer to make a picture in Munich—provided her brother went with her. She made the picture, and brought back £20—which was a lot of money in Hungary then. Although she has earned thousands of pounds since then, she has never been prouder of any than she was of that £20.

After another six months' work in Budapest she went to Vienna, where she worked hardest but had the happiest time. In 1924 she worked in Berlin, studying dramatic art in her spare time, as she now wanted to go on the stage. It was when she was ready to make her bow before the footlights that she got a chance to make another picture, and she decided to take it. It was called "Shall We Marry?" and was the picture that won her her contract with Samuel Goldwyn.

Although Vilma Banky knew about three words of English when she went to the States in 1925, and her shyness prevented her from picking up the language as quickly as she would have done if she had been very socially inclined, she studied hard when sound entered films, and in "This Is Heaven" her first talkie, she had overcome her accent sufficiently for everyone to be optimistic over her second, "A Lady to Love."



FIGHTING HIS NAME

THE hardest thing that Douglas Fairbanks Jr. ever had to do was to convince people that he really could act, and that he did not want success because of his famous name.

For some years he studied art in Paris, then his mother's funds were so low that when he was offered a chance to make a film, he took it. It meant breakfast and lunch again. It was not until he was paid two thousand dollars for a month's work on the film that he realised it was the publicity value of his name that was to be capitalised. He apologised to his father, who was openly displeased, and broke his contract to make a second film. He decided he would like a screen career, however, but it was not until Doug Senior gave him his blessing that he went to Hollywood on a year's contract. On its expiry, he was told he was a failure.

Disheartened, young Douglas worked in a few quickies. Then his father, overlooking their previous differences, came to his rescue. He studied drama with John Barrymore, and the title rôle in "Young Woodley" in the Los Angeles stage production of the play came at an opportune moment. Douglas made a tremendous hit, which proved the turning point of his career.

Off the screen, Douglas Junior is the antithesis of his exuberant father. He is æsthetic, quiet and dreamy, loves solitude, is rather pessimistic, dislikes society, and has a really deep love of art, poetry and literature. He paints and writes poetry and sculptures in his spare time.



*Norma Shearer and
Chester Morris in
"The Divorcee."*

TWO TALKIE STARS

THE two subjects of the picture above represent the two schools of talkie stars—Norma Shearer who, with years of silent acting experience continued success when she used her voice, and Chester Morris, who came to the talkies from the stage, with no silent screen experience at all.

Norma, despite hints that through her marriage to Irving Thalberg she had considerably aided her own career, even to having the pick of the rôles, justified the good parts given her by giving excellent performances in all her talkies, from "The Trial of Mary Dugan" to "Let us be Gay."

Chester Morris has been in pictures only a short while. When he first burst upon the movie audiences as Chick Williams in "The Perfect Alibi," although he was new to the talkies, he was merely playing a variation of the type he had been playing for three years.

In his underworld gangster rôles he had made a tremendous hit on the stage, and he was not allowed to get away from them in his first films. Yet off-stage he is a very home-loving young man, whose two chief interests in life are his wife and daughter. His father and mother were both theatrical folk, and he himself made his first real stage appearance before his voice had broken.

Why THEY Made Good

The Reason of
their Popularity
on the Screen.



In circle:
GEORGE BANCROFT
With Roistering ways and laugh
so breezy,
George Bancroft found film fame
was easy.



WARNER BAXTER
Serious, sad, and debonair,
Warner Baxter gets "right
there."



**WALLACE AND NOAH
BEERY**

Here we have the brothers Beery,
Wallace on left with smile sa
leery—
Noah on right does a doubtful
scratch:
As movie villains, they have na
match.



JOHN LODER
John Loder his fame but recently
won.
With accents and manners second
to none.



**DAVID AND ERNEST
TORRENCE**

The Tarrences, David and
Ernest, are Scotch.
They out-act the stars if the
stars don't watch;
Their work is always sound and
thorough,
Hence the fame of these brothers
from Edinburgh.



COLLEEN MOORE
This is Colleen, whose Irish pep
Marched her to fame with a very
quick step.



ALAN HALE
Hale and hearty, not too slim,
The cheery caveman line made him.



In circle:
SUE CAROL
Sue is sweet, with a smile dis
arming.
Who wants acting from one so
charming?



RICHARD DIX
Everyone likes
Richard Dix.
He won by smiling
Fortune's kicks.



JOHN STUART
(Below):
His winning smile and very good
looks
Have placed him high in For-
tune's books.



MARY ASTOR
(Below):
Although not
blatant is her
"It."
Her cool calm
beauty makes
a hit.

ROBERT AMES
Discovered by the great De Mille.
His voice has made him more
popular still.



JEAN HERSHOLT
Jean Hersholt is a clever
Dane.
Behind his acting is a
brain.



RALPH GRAVES
His funereal name belies his
nature.
Cheeriness marks out this
"creature."



NEIL HAMILTON
Mr. Hamilton, first name Neil,
Won fame by grit and sex appeal.



CHARLES BICKFORD
With his attractive ugliness,
thrilling voice,
Charles Bickford made Talkie
fans rejoice.



WILLIAM BOYD
Boyish, happy-go-lucky
Bill Boyd—
His charm the Talkies have
not destroyed.



DOROTHY SEBASTIAN
Known among her friends as
"Dot,"
She's that "something different"
others have not.

LLOYD HUGHES
(In circle):
Behind the scenes Lloyd Hughes
began.
Now he's widely liked as a "nice
young man."

SUCCESS VIA A SWITCHBOARD

OPERATING a telephone switchboard led Benita Hume to fame on the films. Although she had played in one or two pictures and had a very promising stage career, she did not scorn a day's work in "Easy Virtue," and as the telephone girl who listens in on a proposal and its acceptance, she gave the tiny part a distinction that soon brought its reward. She was given the rôle of Toni in "The Constant Nymph," and her performance evidently impressed Ivor Novello, for she was his leading lady in his next picture, "A South Sea Bubble." In "A Light Woman" she had the featured part, and this she has followed by her successes in "The Clue of the New Pin," "High Treason," "Balalaeva," and "Symphony in Two Flats," also with Ivor Novello.



BEN LYON—AVIATOR

BEN LYON is one of the few film stars who is a fully qualified pilot, and one of the biggest moments in his life, even bigger than signing his first film contract, was when he got his pilot's licence. It was Ben himself who, with an electrically-controlled camera, took scenes from the aeroplane he was piloting for "The Flying Marine," being pilot, cameraman and actor simultaneously.

Yet, although he was making the flying picture, "Hell's Angels," for two years, it was a long time before he thought of flying himself. Finally, he had lessons from one of the army aviators who was working in the film, and he became a real enthusiast as soon as he held the joystick. As for the danger—well, if one crashes, one does. If one escapes, he says, it's all right; but when one's time is up—one goes. And that's that!



THE TWO BLACK CROWS

MORAN AND MACK were famous here long before they appeared in talkies, through their irresistibly funny gramophone records, and their season in London.

Charles Mack is the lazy, deep-voiced one, and he is the permanent member of the partnership. The Morans are many, for Charlie Mack, when he engages an actor to play with him, changes his name to Moran for stage purposes. Therefore, although there have been many different men in that part, the name has always remained the same.

George Circe, with whom he is seen here, is the Moran of "Why Bring That Up?" the first talkie made by the "Two Black Crows." He was born in the middle of the Mississippi floods in 1881, at Elwood, Kansas. After being a factory painter, and working in soap, harness and sweet factories, he began his theatrical career by running errands for the manager of the local theatre, and was given the part of Sambo in "Uncle Tom's Cabin." Following this, he appeared as a clown, and on a vaudeville tour, met Charlie Mack.

Charlie Mack was born at White Cloud, Kansas, and educated in Washington. As an engineer and electrician he went behind scenes at the theatre, and his gift for easy "gag" humour, combined with his desire to act, decided him to leave his wires and batteries and accumulators and valves and go on the stage. He wrote his own sketch and did eight turns a day for a salary of just under three pounds a week. This first venture proved successful, however, and he decided to take a partner. Thus started the Moran and Mack team, but it was not until much later that it became so famous. In fact, it was London's wild enthusiasm about their act that brought them to the notice of the American public.

LAUREL AND HARDY

STAN LAUREL AND OLIVER HARDY, who are one of the most famous comedy teams in film history, first met on the set of a Larry Semon comedy. They had no thought of partnership then but later during a picture starring Theda Bara the idea took root. After playing in Hollywood for some time, they parted, Laurel to return to England, Hardy to go to Cuba. In 1926, they had both returned to the film city and, meeting on Hollywood Boulevard, speculated as to their chances of acting together. Three weeks later they were playing together in the Hal Roach comedies that have made them famous.

Both stars before their motion picture careers had had stage experience.

Stan Laurel, who is an Englishman, was one of the original cast acting with Charlie Chaplin in "A Night in a Music Hall." In 1910, the sketch was booked for America, and when the tour was finished Stan Laurel and Chaplin both left it for Hollywood, to try their luck in films.

Oliver Hardy at the age of six was a well-known boy soprano on the stage. A few years later, having grown much heavier, he joined a famous minstrel troupe. After a few years of this, the chubby comedian made his first film appearance in one-reel comedies made by the old Lubin company in Florida. Later he did drama with Earle Williams, but, returning to Hollywood, signed the contract as supporting comedian for Larry Semon, little knowing that it would result in his partnership with Stan Laurel and fame for both of them.





FAME THROUGH MARRIAGE

"**T**HE Perfect Alibi" brought Regis Toomey to the talkies, but it really came about through his marriage. He had gone to Los Angeles to introduce his new wife, whom he had met in England on his recent engagement there, to his people, and was offered a leading role in "Hit the Deck," which was to be produced at a Los Angeles theatre. After finishing the season in this, he was proposed for the role of Danny in "The Perfect Alibi" by the director's wife, who had met him socially and thought his merry eyes and smile excellent for the job. The director thought differently, but since the actor had been brought to his notice, tested him for the part eventually played by Pat O'Malley. He agreed with his wife when he saw the tests, however.

Ever since he was quite young, Regis Toomey had wanted to act, and being

assistant property-boy (his first job) was distinctly unsatisfactory. At the University of Pittsburgh he belonged to the amateur theatrical society, and on leaving he played for three seasons in a stock company. Then he went to New York, where he understudied Dennis King in "Rose Marie." Following this came his London engagement as juvenile lead in "Little Nellie Kelly," and with James Gleason and Ernest Truex, and then talkies and fame.

SECOND SUCCESS

SALLY O'NEIL's second rise to fame is due entirely to her own Irish wits and pluck. When her silent picture contract was not renewed and nothing else turned up, she determined to do as Bessie Love had done—bring herself into notice by a vaudeville tour. She had nothing she could do, but somehow she managed to sing a little and dance a little, and when she came back her judgment was justified. She was picked for a part in "On With the Show" that led her to the signing of a contract.

□ □

THE ROMANTIC REFUGEE

IVAN LEBEDEFF is one of the most romantic and interesting personalities on the screen, and has a life-story that for glamour and tragedy surpasses fiction. He had known wealth and poverty, luxury and starvation, power and ignominy, he had stared death in the face at an age when most boys are setting out to earn their first weekly pay envelope, or are still at college.

His childhood was spent with his brother and sister on the beautiful country estate of their father, who was a high official of the Emperor's court. They spoke Russian only on Sunday; on weekdays they spoke English, French, and German. When he grew older he was sent to the Imperial Lyceum of Alexander the First—the school for the sons of nobility—to be educated.

Then came the war. Ivan Lebedeff served in the Russian army as lieutenant, fighting for his country against the Germans until the Revolution that turned upside down the Russia he knew and loved. It plunged his family into extreme poverty, and they were forced to fly from the country, only a few jewels of all their vast fortunes remaining to them.

It was D. W. Griffith who brought Ivan Lebedeff to Hollywood. He had had two years' experience with U.F.A. before going to America, and Griffith wanted him for the leading role in "The Sorrows of Satan." He was not allowed to have him, so he gave Lebedeff another role that subsequently was cut down to a few flashes. Then followed a time of ill-luck. Griffith, to whom he was under contract, broke with Paramount after a period of inactivity and signed with United Artists, and by this agreement had to release Lebedeff. Ivan Lebedeff joined Cecil De Mille's company, and a short while after De Mille gave up his studio, and his contracts fell through. Gradually, however, he was given bigger roles, mostly as a "heavy." Yet in "They Had to See Paris," "Street Girl," and later talkies, his attractive accent, superb manners and world-weary air show him to be ideal as the hero of the piece. He will win fame in this role yet.



A CANADIAN HIT

WALTER PIDGEON is a Canadian. He was born in East St. John, New Brunswick, and here he joined a glee club when he was quite young. As an amateur singer and piano player he was winning some fame, and had headed towards a career on the concert platform, when the war intervened.

In 1915 Walter Pidgeon was sent to France, where he served with a Canadian artillery regiment at the Front for a year, and spent the following eighteen months in French hospitals, badly wounded. He returned to Canada in 1918 and went into a brokerage business, but his artistic leanings were still pronounced, and he went to Italy, France and London each year to study music.

Losing his money through investments, he decided to make music his career, and got a job with Elsie Janis at a concert, following it with touring Europe and America with the star. This launched him as a musical comedy player, and he was singled out to introduce "What'll I Do?" "All Alone," and other popular songs to the public.

Then he decided to try films. Although he no longer had his voice to help him, he scored a success, playing in "The Desert Healer," "Miss Nobody," "Mannequin," and other silent films. The talkies have helped him even faster up the ladder of film stardom. His first talkie part was in "The Melody of Love." Then came "A Most Immoral Lady," with Leatrice Joy, "Her Private Life" with Billie Dove, and, in "Bride of the Regiment," the talkie version of "Lady of the Rose," he was given the part played by Francis X. Bushman in the silent film that starred Corinne Griffith.



SCANDINAVIAN HERITAGE

IT is to her Scandinavian blood that Jeanette Loff owes her bright gold hair, her sea-blue eyes, and clear fair skin, for although she was born in Orofino, a little lumber town in Idaho, her father was a Dane, her mother a mixture of Dane and Norwegian.

From her father, a clever violinist, she inherited a talent for music, which she displayed so early that at the age of fourteen she earned pocket money by playing accompaniments at the local picture house at a dollar a night. As the show opened only two evenings a week, it was not tremendously profitable.

When she was seventeen, a household move enabled her to study music seriously, including voice production, which has been very useful to her since the talkies came. A job as organist in another picture house bred in her the desire to be an actress. She took a holiday and went to Hollywood, where she obtained small bits in "Young April" and "Uncle Tom's Cabin."

Her holiday came to an end, but Jeanette did not return. She hung about the studio, and one day as she sat by the set watching, Cecil De Mille noticed her. A screen test was followed straight away by a leading part opposite Rod La Rocque in "Hold 'Em, Yale" and "Love Overnight," and her rôle in "The King of Jazz" was so excellent that the part was enlarged in order to include more of her singing.



Playwright, Composer and Actor

IVOR NOVELLO: Born in Cardiff on January 15th, 1895. Real name, David Ivor Davies, but has legally adopted the one by which he is now known. Made his film debut in "The Call of the Blood," and then appeared in a French film "Miarka," with Madame Rejane. Later went to America to appear in the D.W. Griffith production, "The White Rose." His British films are: "Carnival," "The Bohemian Girl," "The Man Without Desire," "Bonnie Prince Charlie," "The Rat," "The Lodger," "The Triumph of the Rat," "Downhill," "The Vortex," "The Constant Nymph," "The Gallant Hussar," "A South Sea Bubble," "The Return of the Rat," and "A Symphony in Two Flats."

IVOR NOVELLO is a young man whose great genius has been burning steadily ever since he was a boy. He was born into a musical family, and has carried on the tradition nobly. Since his first great success, "Keep the Home Fires Burning," he has written many musical numbers for comedies and revues. He has also become one of the most popular actors of the day, his combined popularity on stage and screen being unrivalled.

The sequels to "The Rat" proved the great success of this character, perhaps his best known one, but "A Symphony in Two Flats" is surely his greatest personal triumph so far.

It is his own play, his own music, and, as the blind composer round whom the plot centres, he starred on the stage in London, during its provincial run, and its tour in America, as well as in the talkie version of it. During the London run of the stage play he had a piano in his dressing-room, and, between acts, composed much of the music for a new revue.

Ivor Novello is musical to his finger tips. His Lewis Dodd in "The Constant Nymph" will always be remembered; it was simply a matter of being natural, for he is himself a temperamental genius with the kindest heart in the world.

Symphony in two FLATS

IVOR NOVELLO must have felt rather like a bigamist when he was filming "A Symphony in Two Flats," as he had to make love to two wives.

In the film which is exhibited in America, Jacqueline Logan appears opposite him, but in this country we see Benita Hume in her original stage part.

"A Symphony in Two Flats" is really two films in one. When Ivor Novello wrote the play from which the film is taken, he divided the characters into two separate households and the adventures of the people living in the one flat are quite distinct from the drama which goes on in the other.



Ivor Novello and Benita Hume



*Ivor
Novello
and
Jacqueline
Logan.*

Ivor Novello takes the part of a young composer who becomes blind when working on a symphony with which he hopes to win a competition and at last gain recognition. Trying to avert his disappointment on hearing that he has not been successful, his wife tells him that his symphony has been selected and the dramatic scene is when he listens in (on the wireless) to the Albert Hall, where the symphony is being played, and discovers the truth.

However, the story does not end here, and the symphony finishes on a happy note.

"Sleeping Partners"

The Paramount Film version of the successful farce from the French of Sacha Guitry.



Edna Best, the wife of a jealous Frenchman, is tempted by Seymour Hicks, a well-to-do bachelor, to come to his flat "just to smoke a cigarette after dinner."



He protests his love. She faints. He gets her a sal volatile and she wakes to find her admirer himself asleep and it is broad daylight.

The husband calls on the bachelor to confess he has been out all night. The bachelor suggests he should pretend to be ill and send for his wife. The situation is saved.

The House of the Arrow

The British talking screen adaption
of A. E. W. Mason's famous novel.
(Warner.)



*Dennis Neilson-Terry as Hanaud,
the French Sherlock Holmes who
is the leading character in the
story.*



Hanaud is sent to investigate the mystery of a blackmailer who has been terrorising Dijon, and using the case of a murdered Society woman, Mrs. Harlow, as a cloak for his movements, gets some interesting news from her niece Betty (Benita Hume).

□ □

Betty defies Hanaud.





Betty Balfour, who sings in Alf Green's Bar in Dockland.

□ □

On right: The Brat nearly steals the heart of Max Nicholson (John Stuart) from Clarissa Wentworth (Anne Grey) but decides eventually to marry Alf Green (Alf Goddard).

BETTY BALFOUR

as "The Brat"

adapted from the French play "La Môme" (U.A.).



Gibb McLaughlin as Bill Henshaw, in whose charge the Brat is left by her father when he goes to prison.



"The Two Worlds"

A British
International
Picture.

Directed by Dupont in
English, French and German.



Donald Calthrop tries by a ruse
to get a letter into the hands of
the Austrian Commander-in-Chief



John Longden, an Austrian
officer, falls in love with a
Jewish girl, Norah Baring.

□ □

John Longden faces his rival,
Jack Trevor.





ROOKERY NOOK

The popular farce brought to the screen with the original London cast.
(W. & F.)

Mrs. Leverett (Mary Brough) tells Mrs. Twine (Ethel Coleridge) of the "goings on" at Rookery Nook.

Harold Twine (Robertson Hare) is forcibly persuaded to go and get clothes for the pyjama girl by Clive Popkiss (Tom Walls) and Gerald.

□ □

Gerald Popkiss (Ralph Lynn) suggests a change of pyjamas to Rhoda Marley (Winifred Shutter).



TALKIES bring a NEW TYPE of COMEDIAN



Comedians went back to the stage method and told us funny stories instead of acting them as in the days of silent pictures. The art of pantomime, revived after many, many years by the cinema, became as dead as a boarding-house joint of mutton served up on Tuesday.

But if we picturegoers have lost something by the gesture and the action that told the story (helped out, it is true, by the silent caption), we have gained something by the warm touch of the voice.

Take, for instance, "The Two Black Crows." Their

Moran and Mack
in "Anybody's
War," their second
talkie.



Edward Everett Horton blossomed into new popularity before the microphone. Above, with Johnny Arthur, Lee Moran, and Kewpie Morgan in "The Aviator."

WHEN the microphone broke the silence of the pictures, it was inevitable that we should have other types of actors and actresses. The joke that was made by a gesture or an action—from that eloquent shrug of the shoulders by the inimitable Charlie Chaplin, to the very ordinary action of the throwing of a custard pie by a slapstick comedian—had to be "put over" in words.



Franklin Pangborn.



El Brendel's quaint soft voice and accent brought him quickly to fame where before he had been just another silent comedian, struggling for success.



Cloude Allister's
accent makes him
more in demand for
English "silly ass"
parts than ever. Do
you remember him as
Algy in "Bulldog
Drummond," and
Spiffy in "Three Live
Ghosts."



Albert Gran and
Dorothy Revier in
"Tonned Legs."



Hol Shelly, a well-known American
vaudeville player, brought his comedy to
the screen in "The Dance of Life" and
"Behind the Make-up."

Marie Dressler and
Polly Moran, both
a joy to hear,
play together in
"Caught Short."

humour may be too subtle for some people, but they "got over" on the records and the wireless in such a manner that they have the right to be called entertainers to the big public. No silent picture could have done justice to the drawling voice of the big nigger who is always "too tired" or "too late" to do anything, or the sharp tongue of his partner who reminds him, "You wouldn't be broke if you'd work."

How delicious is the reply of the lazy fellow. "I'd go to work if I could find any pleasure in it."

Their talking pictures have made them even more popular.

Marie Dressler and Polly Moran are two real artists in their profession. If you have seen them (as I feel sure you have) it would be an impertinence on my part to tell you about them. Troupers of the old trained school, they came back with the talkies and without saying they were doing it, they taught some of the younger generation something of the real art of acting.



Then we have gained Edward Everett Horton (first seen and heard in this country in Edgar Wallace's "The Terror"), a rare comedian, as his subsequent pictures have shown.

But perhaps the greatest success of the talkie comedians is El Brendel, the Swedish comedian who is not a Swede but an American, born in Philadelphia, whose ancestors were Dutch. You will remember him as the faithful friend of the charming Janet Gaynor in "Sunny Side Up," and the dumb but loyal shipmate of Victor McLaglen in "Hot for Paris," and before these two pictures the funny little man in "The Cockeyed World." Brendel is a scream to watch and a delight to hear.

To the talking pictures also we are indebted because of Claude Allister, that clever comedian who gained such a big name in "Bulldog Drummond," and gave such a sparkling performance in "Three Live Ghosts," to mention only two of his talkies.

Then there is Will Rogers, not too successful as a silent star, but in talkies as witty as he is on the stage.

We also owe it to the talkies that we can hear and

Winnie Lightner's exuberant personality, first brought to the screen in "Gold Diggers of Broadway," burst forth again in "She Couldn't Say No," in which she is seen on the right with Tully Marshall and Chester Morris.



Joe E. Brown's drollery has an excellent medium in Leslie Henson's stage part in the talkie version of "Sally," with Marilyn Miller starring.

□ □

Left: Nervo and Knox, in one of their inimitable skits in "Alf's Button."



Harry Green's Jewish portrayals are a delight to witness.



Inez Courtney and
Frank Albertson in
"Spring is Here."



All the quiet, dry humour of Will Rogers, lost to the silent screen, is brought out by the talkies, often more effectively than on the stage, as his confidential tones are easier to hear.

see Nervo and Knox, and Weber and Fields, headliners of the variety stage.

And who of us hasn't roared at Harry Green in his many rôles as a much-harassed Jewish theatrical manager.

The photographs which illustrate this article will bring many pleasant memories to picturegoers to ease the regret that so many of us felt at the eclipse of the silent pictures.

I shall always hold that the supreme triumph of the cinema (from the real standpoint of that very much abused word "Art") would have been achieved by the silent film.

Life has always been like that. Some of us cherish a vision of the old stage coach which we never saw (except in replica or in museums). We imagine ourselves travelling with crinolined ladies and being called to "Stand and deliver" by Claude Du Val, that most romantic of highwaymen.

But we grumble when the fast express is ten minutes late.

The movies move and with the movement we who go to see the pictures regret the Past and criticise the Present, forgetting that the Present will soon be the Past.

The talkies had to come, and we must think of our gains while we remember our losses.

It is certain that the talkies have brought us some very clever comedians, players we might never have seen on the silent screen.



Weber and Fields, the Jewish vaudeville comedians, with years of stage popularity behind them, are in Metro revue.



Stepin Fetchit, the most amusing negro on the screen, with the broadest beam and the laziest manner. His work as Gummy in "Hearts in Dixie" was a triumph of wit and torpor, and he has galvanised his apparently unwilling feet into syncopated step dancing in "Movietone Follies," "Big Time," and "Happy Days." Besides this he has given Hollywood itself more entertainment than anyone else for many a long day.



THE SEEKER

*I search the misty depths within the globe
Striving so helplessly, my sweet, to probe
The secret dark that screens the coming years.
Will they bring happiness . . . or tears?
The clouds are lifting. Shadows swell and die.
I strive to catch them as they flutter by.
Oh through the eagerness, beneath my heart's fierce pace
My soul is waiting seeking for your face.*

LOUISE A.

Mary Nolan



Penny PLAIN"

By
Louise
Allingham

AT THE COFFEE STALL.

"TEN past three. They keep you up late at this work, don't they?"

The boy spoke wearily, brushing his hair off his forehead and sniffing the cool air of the morning. He was very young and quite extraordinarily handsome, with deep-set, lazy grey eyes and a perfect profile. At the moment he was weary, and his naturally husky voice had an attractive catch in it.

The girl who stood beside him looked up and laughed. They were standing drinking coffee from a stall near the

studio at which both had been at work since noon. Being a super in films was not an altogether lucrative profession, and both youngsters were on the verge of being shabby, although their clothes bore witness to the valiant efforts that had been expended upon them to preserve their youth.

The girl was by far the more cheerful of the two, although she had worked the same hours as the boy. She was a little wisp of a creature, barely five feet high, with a face that many people would have called hardly pretty. Her nose was perhaps just a little too retroussé,



She laughed, a deep musical chuckle that made even the stall tender, a morose individual with a chronic cold in the head, smile in sympathy.

"That's very rude," she said; "an insult to a rising young film super. Still, I like it."

She linked her arm through his, and put down her twopence beside his for the coffee.

"Now for a long trudge home," she said. "If we're lucky we may get an early morning tram. Of course, you've got further to go than I, haven't you, you poor dear?"

The boy sighed.

"You're wonderful, Penny," he said. "You never seem to get fed-up. Aren't you ever tired?"

She nodded, and for a moment a shadow appeared in her eyes.

"Of course I am. Especially in the mornings. Still, I always hope for the best. I always feel 'This may be the day, this may be the turning-point in my career. This may be that hallowed day on

her mouth a thought too wide and her big blue eyes too deeply set, but for all that there was a great charm about her, charm in her soft colouring and in the deep notes of her lovely voice which seemed to express every shade of meaning in her mind.

"Never mind," she said, "we got our money. And one day, Christopher Gordon, we're going to be famous."

He grimaced.

"I used to think so once," he said, "but now it seems hopeless. It's about time I found a real job, I suppose, instead of fooling around hoping for a chance in this game."

"Nonsense!" The girl spoke almost angrily. "With your face you've got every chance of success. If anybody ought to quit dreaming and get a nice sensible job as a mother's help or a teacher of elocution, it should be me, poor Penelope Ware."

Chris looked down at her affectionately.

"Poor Penny Plain," he said.

which Penny Plain gets off the bus and into the Rolls-Royce.' It may be silly," she went on seriously, "but it helps an awful lot at getting-up time."

The boy did not answer her. His chin had sunk into the turned-up collar of his mackintosh, and his hands were thrust deep in his pockets. With Penny clinging to his arm he turned away from the coffee stall and was about to cross the road when a huge limousine with powerful lights whispered softly past. In the lighted tonneau there sat a little grey-haired man in an old flannel suit. He was sitting forward, his quick black eyes taking in every detail of the road lit up by the car lights. Penny squeezed Chris's arm.

"Henri D'Avril himself," she murmured. "Hallo!"

The exclamation broke from her lips in astonishment. The great car had stopped and now backed slowly towards them. The next moment, M. D'Avril, the most famous producer on the Brito-Semitic lot, had stepped down into the road.

"What's your name?" he said, addressing the boy. "For half an hour at the studio I have been looking for you. You are the type I want. I noticed you in the office shot this evening. You were very good. What is your name?"

Christopher told him, his husky voice trembling in his excitement.

"And the telephone number?" persisted D'Avril. "Ah, that is good," he went on, jotting down the whispered number. "Come to see me to-morrow about five o'clock. Tell me, have you any Norwegian blood?"

The last question was so unexpected that the boy was taken completely off his guard, and stood gaping. Penny butted in.

"Oh, yes," she said. "Mr. Gordon's mother was the most beautiful woman in Christiania, wasn't she, Chris?"

The boy had no time to reply. D'Avril was delighted.

"I thought so," he said. "I saw it at once. I can always tell a type. Come and see me to-morrow."

Then he climbed back into his car and passed on, leaving the two staring after him. Penny emitted a whoop of joy.

"I told you so," she said. "It's come. You're going to be a star. I feel it. Oh, Chris, I'm so glad!"

The boy still looked dubious. His good fortune was only slowly percolating into his mind.

"It'll be a small part," he murmured at last. "Still, that's better than nothing."

"Small part be hanged!" said Penny. "You're going to be a star. Did you hear what he said about a Norwegian type? He's casting for 'The Golden Ship.' The hero is a Norwegian. You'll play opposite Nikita. Oh, Chris, how wonderful!"

He smiled.

"I see why you invented that absurd yarn about my mother," he said. "Oh, Penny, if this comes off I'll be indebted to you all my life."

She shot him a quick look from under her long dark lashes.

"No," she said at last, "it's your face that did it. Faces mean everything on the screen."

"I suppose you're right," he said gravely. "All the same, you're a great pal, Penny Plain."

The girl did not speak. She was content to feel his arm under her hand.

THE RISING STAR.

A YEAR and a day. Penny remembered the time with a little shock. She was standing by herself in the cloakroom of the big dance hall where the annual Silver Screen Ball in aid of a favourite charity was in full swing.

She was still an extra, but, in company with many other girls on the lot, she had been invited to the festivities

to help swell out the little army of stars whose personal appearance was the chief bait to persuade the public to buy tickets.

A year and a day. It was a year and a day since D'Avril had picked Christopher Gordon out of the crowd, and now here he was, the latest idol, hero of "The Golden Ship," which had been the most successful picture that Brito-Semitic had ever produced.

His success had been meteoric, and in the beginning it had entailed so much hard work that it was quite natural that he should not have had time for his own friends. But now, when success had come, Penny was more than a little hurt to find that he had forgotten her, or at least so it seemed.

He spent his days with the other stars, with the exotic Nikita, with D'Avril himself.

Not once had he 'phoned her, and on the two occasions when she had written to him he had not replied. For the last six months she had not even seen him. She had been working for a different company, and it had just happened that they had not met.

He would be here to-night, though; that was certain.

His name on the posters had been one of the chief attractions, and it was of him that she was thinking as she stood before the mirror in the dressing-room regarding her piquant little face critically.

"My dear, listen to me. I've just distinguished myself."

An excited voice behind her made her turn to find her friend and fellow-extra, Dora Lee, a vivacious little blonde, standing at her side. The newcomer was radiant.

"I've been dancing with young Cohen, D'Avril's secretary," she said, "and he's promised he'll get us both a voice trial. It's a great idea. No one's realised what the talkies are going to be yet. There'll be a change of stars all round, and if we can only get our snub noses in at the beginning, we've got as much chance to make the grade as anybody. Aren't you going to congratulate me?"

Penny turned to her with dancing eyes.

"Of course I am. Oh, Dora, if it only came off!"

The other girl smiled.

"Dear old Penny!" she said. "As enthusiastic as ever. Still, we'll get our trials. Come on; you're late enough already. We'll go and butter up Cohen; you can't make a man too keen on helping you."

Penny gave a final glance at herself in the mirror and strove to speak naturally.

"Is Christopher Gordon here?"

Dora grimaced.

"Is he not! Strutting about like a prize borzoi at a show. All the little girls are fluttering round him with autograph albums. He's in his seventh heaven."

(Continued on page 118.)

TEN YEARS BETWEEN

Richard Barthelmess'
Two Chinese Film Successes



With Lillian Gish
in
"Broken Blossoms."



In his talkie of Rex Beach's novel, "Son of the Gods," he again hit the mark as the Chinese hero who is widely different from the "Chink" of his first film, but whom he portrays with as great skill



As the Chink in D. W. Griffith's version of Thomas Burke's Limehouse story, Barthelmess, in "Broken Blossoms," gave a portrayal that was memorable for its wistful sympathy and put him on the road to fame.



Left: With Constance Bennett in "Son of the Gods."

Penny did not answer her, but followed her out into the dance-hall. The place was packed with film fans of all ages, and there was a fair sprinkling of stars, each conspicuous by the crowds of autograph-hunters round him. Penny accompanied Dora to the little table where Cohen was seated and, after a moment's conversation, the other two went off to dance, leaving her alone.

She leaned back in her little gilt chair and looked about her eagerly. At last she caught sight of him standing with his back towards her not so far away.

She recognised him immediately, and a little thrill of pleasure and admiration passed through her as she noted the magnificent cut of his dress-clothes. He was busy signing autographs, and, as she watched, turned a little so that she saw his profile and caught a glimpse of the satisfied smile upon his lips.

He had changed, she decided. Of course, he was as handsome as ever—that was understandable—but there was a distinct air of self-satisfaction about him which it was impossible to miss.

Involuntarily, she rose from her seat and strode down the room towards him. She slipped through the enclosure which herded him off from the crowd which would otherwise have overwhelmed him, and stepped lightly up beside him.

At the moment he was signing his name with a flourish in the elaborate autograph book of one of the prettiest little girls she had ever seen.

The youngster was smiling up at him, her eyes glistening with honest hero-worship. Penny laid a hand upon his shoulder.

"Hallo, Chris!" she murmured.

He turned to her and stared.

In that moment she became suddenly and vividly conscious that her well-worn dance frock showed signs of its many cleanings. She became aware of the fact that her permanent wave was beginning to show that all good things will not last for ever, and that she was only an extra and that he was a star.

She felt the colour rising in her face, and a feeling of shame overwhelmed her. He smiled at last, but coldly, and without anything but the faintest recognition in his eyes.

"Why, yes, of course," he said; "Miss Ware! I'm so glad to see you again. Is there anything I can do for you?"

She stood gaping at him, conscious of the crowd of young people eyeing her curiously.

He coughed faintly.

"If you'll excuse me," he said, "I have rather a lot of friends here to attend to."

And then he turned his back upon her.

Penny crept out of the enclosure and returned to her table. The snub had overwhelmed her. They had

been such friends; she thought he would have been so glad to see her again. Dora had not returned from the dance-floor, and she sat there for some time alone, clasping and unclasping her hands in her lap. She was furiously angry, of course, but what hurt her most of all was the change in him. Success had spoilt him. Rumours had come to her from time to time that he had become swelled-headed, but she had never believed them; and yet now—

She stifled a sob in her throat, and hastily dabbed at her complexion with a minute powder-puff. She caught sight of her face in the tiny oval mirror of the powder box and grimaced to herself.

"Penny Plain," she said. "Poor Penny Plain!"

Meanwhile, across the floor, Christopher Gordon, the celebrated star, smiled and signed and smiled again.

THE VOICE.

EVER since the installation of the new sound plant the Brito-Semitic lot had been in an uproar.

There were new and terrifying machines, and the cameramen, who had once been undisputed kings of the set, now played second fiddle to the all-important sound directors.

The first five-reel talking picture that was to make or mar Brito-Semitic's reputation as a sound-film studio was already being cast, and day after day the voice trials went on, and groups of elated or terror-stricken actors and producers trooped from the studio to the monitor-room where the scenes were played back, the voices sounding strange at first to unaccustomed ears.

It was on such a day, rather late in the proceedings, that Penny and Dora sat side by side in the monitor-room, their hearts beating wildly. The result of Penny's trial was about to be switched on to the screen, while at the same time the strange gramophone-like instrument in the corner would give back the few sentences she had spoken. This was exciting enough in the ordinary way, but the great new American director who had come over to direct "The Gentle Lady," as the new film was to be called, was present, a tall, hard-faced man with yet a kindly twinkle behind his horn-rimmed spectacles.

Walter K. Montgomery had been watching this same sort of trial ever since casting operations had begun.

He talked a great deal about the film voice and personality, and the new technique until everyone was on tenterhooks.

After what seemed an age of waiting, there was a soft click from the projection-room, and Penny appeared upon the screen. She was seated at a telephone, and the girl, watching herself critically, became painfully aware of her tip-tilted nose, her wide mouth. And then she began to speak. The instrument recorded her voice

perfectly; not an inflection was lost. The deep notes sounded natural and unaffected. Dora nudged her.

"O.K.," she whispered.

The test was the usual one, a conversation over the 'phone, in which the actress is supposed to hear news that frightens her, over-joys her, reduces her to tears, and finally makes her laugh, so that all the gamut of the emotions may be quickly expressed.

Penny's performance surprised even herself. She had never considered herself a great actress, nor was it the acting even now which stood out in the picture. It was her personality. Penny's personality, which made her the most popular girl in the studio, had now been miraculously transferred to the screen. It was the voice that did it. It was the voice, deep, clear, unaffected, coming back from the screen as though it was herself speaking.

As the scene ended and the lights were switched on again Montgomery sat up in his chair where he had been lounging beside D'Avril and glanced about him eagerly. He caught sight of Penny, and beckoned her to come over. She went forward nervously, vaguely afraid of a rebuke for wasting so much time and film. Instead, the man drew her down beside him.

"Say, little lady," he said, "where have you been hiding all my visit? Suppose you come along up to my office after this next batch of trials and we'll talk over your future. It seems to me you're wasting your time as an extra. There's personality in your work. Run along now and come along and see me at twelve o'clock."

Then followed one delirious week of excitement, innumerable tests, hundreds of photographs, hours at the hairdresser's, and long consultations with the make-up

(Concluded overleaf.)

Whats in a NAME?



Ricardo Cortez—once Jack Krantz.



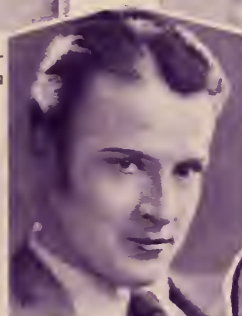
Gwen Lee—christened Gwen Le Pinski.



Barbara Kent—once Cloutman.



Raquel Torres began life as Paula Osterman.



Barry Norton was once Alfredo Biraben.



Reginald Dandy, now John Garrick.



Nicolas Prata is now Nick Stuart



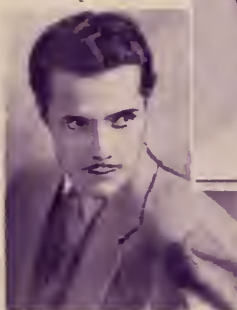
Asa Yoelson won fame as Al Jolson.



Gilbert Roland, other wise Luis Antonio Damoso de Alonzo.



Arthur Lake's real name is Silverlake.



Don Alvarado is really Jose Paige.



In circle: Carol Lombard, once plain Jane Peters.



Rene Adoree, once Jeanne de la Fonte.



Left: Eve Southern, or Elvira McDowell.



Right: Monty Banks once Mario Bianchi.

department. Then one highly satisfactory interview with Montgomery, and Penny danced out of the managerial office with a two-year contract and every prospect of stardom before her.

Dora was waiting for her at the foot of the stairs leading into the big studio.

"Oh, my dear," she said, "how marvellous! Don't let it turn your head, Penny."

The girl shot her a swift, sidelong glance.

"Not me," she said. "I've seen too much of that."

There was a touch of sadness in her voice which the other girl was quick to recognise.

"I say," she said, "I suppose you've heard about the high and mighty Christopher?"

"No." Penny paused in her flight upstairs and came back slowly. Dora did not mince matters.

"He's a wash-out," she said. "Going on to small parts until his contract expires—then he'll be left in the cold, I expect."

Penny turned pale and her blue eyes were very grave.

"The talkie tests?" she murmured.

"That's it, with a vengeance. Fourteen trials, my dear, and failed every one of them. They say his voice sounds like a kitten squeaking under a blanket. I saw him just now," she went on casually. "He came out of the monitor-room and went on to the old comedy set. No one's up there—he wanted to be alone, I guess."

Penny made no answer. She was already half-way across the studio leading to the long corridor which fed the various stock sets which Brito-Semitic were in the habit of using for their less important scenes.

Christopher Gordon was seated on the Victorian settee which had been used in comedies for the past five years, his elbows on his knees, his chin resting in his hands. He did not seem to hear Penny's step as she paused on the threshold of the set and looked in at him. Some of her old diffidence came over her at first; he had snubbed her so soundly that evening at the dance.

Suddenly he rose to his feet, an expression of utter misery on his handsome young face, and turning, caught sight of her. He started, reddened, and strove valiantly to pull himself together.

"Hallo, Penny!" he said. "Congratulations!"

The girl came towards him.

"Oh, you've heard," she said. "It's only a little contract. Maybe I'll be an awful flop—Penny Plain, you know."

He laughed at the old nickname.

"Not at all," he said gallantly. "You've grown positively beautiful."

She smiled at him as she settled herself on the settee.

"That's the hairdresser and the costume man and old Mr. Weber with his pots of make-up," she confessed.

"Come and tell me about yourself, Chris."

He did not speak, but stood with his back to her, his shoulders rigid. She caught hold of his arm and drew him gently down beside her.

"Tell me," she said softly.

He turned and looked at her, and tried to smile. He looked absurdly young, and his misery was heartrending.

"I'm a flop," he said briefly. "That's all."

There was silence for a moment or two between them, the girl making up her mind what to say and finding it very difficult. Suddenly the boy went on speaking. He had turned his face away from her and his naturally husky voice made the mumbled words almost inaudible.

"It's not that I care about the job really," he said.

"I can go back into my father's office. And it's not much fun being a film star for a man. You have to think too much about the look of yourself; but, oh, Penny, I've been such a simp. The adulation got me down. I put on side everywhere, and now I'll look such an idiot."

There was a little pause.

"You saw me like that once, didn't you, at that dance affair in the spring?"

Penny put her arm round his shoulders and rubbed her cheek against his arm.

"I didn't notice it," she lied complacently.

He turned to her.

"Penny, you're a marvel," he said. "When I'm back in my office I suppose you'll send me tickets for trade shows? You're going to be the big English star of the future."

Penny did not move her arm, and suddenly his cynicism broke down completely.

"Oh, my dear," he said, "don't you see why I'm sore? I chucked away everything to be a star. We were just beginning to fall in love that evening by the coffee stall when old D'Avril came along, weren't we? And I deliberately threw it all away for the sake of my beastly career. I say, hadn't you better leave me alone? I'm making an awful fool of myself."

Penny took a deep breath.

"I'll go if you like," she said; "but you're wrong about me, anyhow. I had fallen in love. I'm still in love. You didn't chuck it away—you couldn't. I kept it safe."

For a moment he stared at her. Then his arms closed round her and he held her close.

"You mean it, Penny?" he said.

She nodded.

"And you?"

"I love you," he said, and whatever the film experts thought, Penny found his husky voice the most attractive thing in the world.

THE END.



Carl Brisson

in "The American Prisoner" made a dashing figure in his caped coat, which he exchanged for the uniform of the Foreign Legion in "A Song of Soho."



John Boles

shared with Bebe Daniels the success of "Rio Rita," and his delightful voice has won him even more personal fame in "Song of the West," "The Marseillaise," and "Moonlight Madness."



Anita Page's

future took on a rosy tint after her work in "Our Dancing Daughters," and is rosier since she has appeared in "Navy Blues," and "Our Modern Maidens."

ANNA MAY WONG

ALTHOUGH America has taken many of our stars, and made stars of many of our small part players, it was England who made Anna May Wong a star.

Eight years ago Anna May Wong was still helping in her father's laundry, although she had already begun to work as a film extra. She had played many parts in American pictures before she won general notice as the Slave Girl in "The Thief of Bagdad," but the big things her excellent portrayals deserved never came to her, even when she was absolutely made for a part such as that of Nang Ping, the tragic heroine of "Mr. Wu," which Renee Adoree took in the version starring Lon Chaney, while Anna May Wong was relegated to the very secondary rôle of Nang Ping's cousin.

In 1928, she decided to try her fortune in England, and her first picture was "Piccadilly." As Shosho, the kitchen maid who became a dancer, she ran away with the film, although she was not the star, and England gave her the reward that America had withheld—stardom.

Her second British picture was her first talkie—"The Flame of Love," in which her performance was outstanding. She starred in both the German and English versions of this film, and appeared at the first nights in both Berlin and London.

Anna May Wong's off-screen personality is even more vivid than her shadow self, and the beauty of her colouring is lost in black and white photography—her deep ivory skin, scarlet lips, small gleaming white teeth, and sleekly shining black satin hair. She is even more slender off the screen than on, yet there is no hint of angularity in her slimness. She has a charming voice, and the American accent which she possessed when she first arrived over here has become just a pleasant intonation.





JOHN LONGDEN

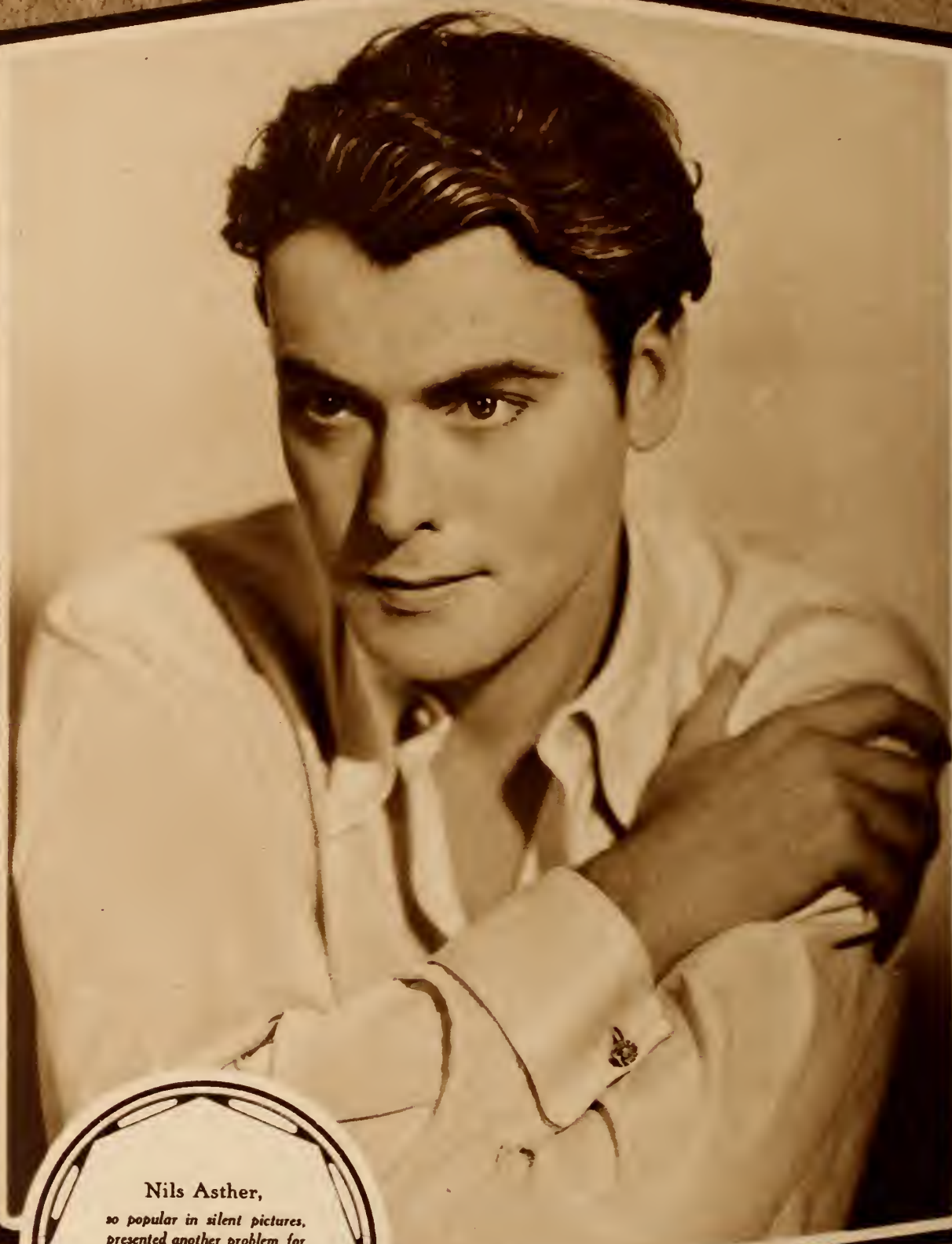
JOHN LONGDEN began his screen career as a crowd player in 1924, and in 1926 was promoted to his first part in "The Ball of Fortune," in which Mabel Poulton and James Knight had the leading rôles.

In his spare time he took up scenario writing, and although his first attempts were not successful, there were one or two touches in them that pleased Maurice Elvey, to whom he had submitted them, and the director encouraged him to continue. Meanwhile, he had been given a small part in "Roses of Picardy," followed by "The Glad Eye," and the rôle of the Bolshevik in "The Flight Commander." Then he submitted his scenario for "Quinneys," on which he had been working, and it was not only accepted but he was given the leading rôle of Joe Quinney in it. His next picture was "Palais de Danse," for which he also wrote the scenario.

Then came the talkies, and in his first, "Blackmail," it was obvious that his deep, slightly drawling voice added enormously to his attractive screen personality. This part of the detective, therefore, was followed quickly by that of Charles Bentham in "Juno and the Paycock," the Ship's Officer in "Atlantic," in "Elstree Calling," as the Russian officer opposite Anna May Wong in "The Flame of Love," and in "The Two Worlds."

Born in the West Indies, the son of a Wesleyan missionary, Longden studied for mining engineering, and for two years worked at a colliery. Then the stage took his attention, and through an introduction to Seymour Hicks, he "walked on" in "Old Bill, M.P.," at the London Lyceum. After touring and a period of repertory, he was given a part in London in "The Farmer's Wife," but when this came to an end, no other offers seemed to be forthcoming, and this was when the idea of film acting first appealed to him, and he became an extra.





Nils Asther,
*so popular in silent pictures,
presented another problem for
the talkies. His last silent
film was "The Single Stand-
ard with Greta Garbo."*



Marion Davies

effervescent gaiety is as sparkling in talkies as in her silent pictures, and she proves it in "Not So Dumb" and "Marianne."





Lois Wilson,
whose restful charm is as evident in her
talking pictures as in her silent ones, is
seen and heard in "The Dark Swan"
and "The Furies."

Putting TALK *into* Silent Successes

ALTHOUGH each year has brought along its re-hash of old films, often one that had been done twice or even three times before, there has been an unprecedented number of silent films remade this year. New stars in old stories seems to have been a familiar cry.

Sound, of course, is the cause. A film that



It is seldom that the talkie version of a previous silent picture has any of the cast playing in both versions, but in Eugene O'Neill's famous play, "Anna Christie," George Marion played the role that he took on the stage, Anna's father. Above he is seen with William Russell and Blanche Sweet in the silent version that made such a sensation when it was produced years ago. On the left he is seen with Charles Bickford and Greta Garbo in the talkie version that caused as much of a sensation as its silent predecessor.

was a hit a couple of years ago with a certain famous star, will be sure of a fair amount of drawing power by virtue of its memories and associations alone. Picture-goers want to see it to compare with the one they remember.

Added to this attraction is another important factor. In many cases the company bought the film rights of the story outright—not just for one use. So what could be more economical and profitable than to film the story again with new talkie trimmings? Especially as the talkie and musical rights of current stage hits

and best sellers soared to prohibitive prices when the companies began angling for them, and the building and equipping of the new sound studios had taken such a load out of the firms' purses. If the author refused a reasonably modest offer for the talkie rights, the company who owned the film rights could bring things to a deadlock, for the author could not very well dispose of the dialogue rights alone elsewhere.

Few of the stars in the former versions appear in the latest ones. The obvious reason that leaps to one's mind is that, of course, the old stars have faded out. That may be partly true, but there is another. We are told comparisons are odious; if the film is not the howling success it should apparently be, the star is not hurt by adverse criticisms so much if she is new



Ralph Forbes and Corinne Griffith in "Lilies of the Field," and (in circle) in the silent version in which she appeared with Conway Tearle.



Vilma Banky starred in the talkie version of "The Secret Hour," with Robert Ames and Edward Robinson lending her excellent support. It was known as "A Lady to Love."



Pola Negri made the silent version in 1928, with Kenneth Thomson and Jean Hersholt.

in the rôle as she would be if it were agreed that she acted much better ten years ago than she did now. Then, again, many have had songs injected into them, and not every silent screen heroine can warble at eve like a seasoned soprano.



Constance Talmadge starred in "Dulcy" some time ago, with Jack Mulhall as her sorely tried sweetheart and John Harron as her exasperating young brother.



"Dulcy," under the title of "Not So Dumb," was one of Marion Davies' first talkies, and Elliott Nugent supported her in the part taken by Jack Mulhall, with Raymond Hackett in John Harron's role.

On the whole, the old stories have been well treated, and in many, such as "Anna Christie," it makes one wonder how the silent version could ever have been tolerated, such a lot depends upon the dialogue.

The talkie versions of silent films that were taken from plays were nearly all successes, even when the play was really out of date, for they were made merely as photographed and sound-recorded plays, and in the cleverness of the dialogue one forgot the background. The same cannot be said of those talkies taken from novels or original stories.

It was not at first realised that title writing is an entirely different art from dialogue writing. There is the warmth of the voice to infuse into the words what had to be made plain in cold print or gesture. That is why in the first talkies so many of the characters talked in sub-titles.

In these talkies, it is interesting to note



John Gilbert was the dashing hero of the silent "Cameo Kirby" and it was one of his first starring roles. Now it has been re-made as a charming musical romance with J. Harold Murray and Norma Terris as the gambler and his lady-love.



Can you imagine Erich von Stroheim in a Clive Brook role? Or Constance Bennett in a part played by Jetta Goudal? This, however, was the difference in the two chief characters of the thrilling-spy melodrama, "Three Faces East," when it was re-made as a talkie. Above is a scene from the new version, and on the right a scene from the old version.

that the title has often been changed from that of the silent picture, which, in its turn has been changed from the original play or story, often when the title of the original apparently had a great deal of box-office value. The play "They Knew What They Wanted," for instance, served Pola Negri as a silent picture under the title of "The Secret Hour." It has now been made again, under neither of these, which would both have some value, one would imagine, but as "A Lady to Love."





House Peters and Miss Dupont in "Raffles," which was seen in this country in 1925.



"Raffles" was chosen as Ronald Colman's third talkie, and had Kay Francis as the lovely lady cross.



When "The Lady of the Rose" was brought to the silent screen as "The Lady in Ermine," with Corinne Griffith as the star, Einar Hanson, the ill-fated young Swede, played opposite her, with Francis X. Bushman as Colonel Vultow.



In the musical talkie version of "The Lady of the Rose," known as "Bride of the Regiment," for reasons best known to the producers, Vivienne Segal took the chief role, with Allan Prior in Einar Hanson's part.



Douglas MacLean made an uproariously funny silent version of the famous melodramatic farce, "Seven Keys to Baldpate," with Edith Roberts playing opposite him. In the circle Richard Dix is seen in the talkie of the play, with Miriam Seegar, his leading lady.



"The Green Goddess" is identified with the personality of George Arliss, for besides playing the role of the Rajah in the stage play, he starred in the silent version, made in 1924, with David Powell, Harry Morey and Alice Joyce in the leading roles, and in the talkie, made in 1930, with Ralph Forbes. H. B. Warner and Alice Joyce once more as the leading lady.

The censoring difficulty, producers found, grew much greater with the introduction of talkies. If a silent film failed for political or other reasons, to pass the censor, a little judicious re-titling and re-editing, and a new picture could appear. Talkies do not allow of this. A picture once made is unalterable. Although an entire scene may be taken out, the theme cannot very well be altered, as it could in the old silents, and in choosing the silent film hits that had had no difficulty over the theme in passing the censor, the producers knew there would be no hitch. Otherwise, they might have hesitated to produce "Anna Christie," considering the fate of Gloria Swanson's silent "Sadie Thompson" which was not permitted to be shown as "Rain."



Corinne Griffith starred in the silent version of "Mlle. Modiste," with Norman Kerry as the debonair young officer who falls in love with the pretty shopgirl. In the talkie version, Bernice Claire takes Corinne's role, with Walter Pidgeon, one of the silent film "heavies" whom sound raised to hero roles, instead of Norman Kerry



Backstage stories are not among the redone pictures. The backstage story was a product of the microphone.

It was an atmosphere natural to the new stars, and new to audiences, but there soon came a surfeit of them, and it was then that producers, racking their brains for material and realising that after the first novelty of the talkie had worn off, "anything" would not go, turned to stories that had been proved successes in the past, and, with the addition of dialogue and song, anticipated another success.

Before they were Famous



In this scene from "The Eternal City," starring the ill-fated Barbara La Marr, do you recognise Betty Bronson? She is the page seated on the lower step. This was before her good fortune in "Peter Pan."

ALTHOUGH many of the best-known stars of the screen fought their way to the top of the ladder from the very bottom rung, it is seldom that we have a chance of remembering them in their struggling days. For one thing, when they were extras, there were few who could predict their future careers



In the background of this Willard Louis picture is Richard Arlen in a small part.



On the left is William Boyd in "Forty Winks," a 1923 film, just when he was beginning to struggle from obscurity, and had not been "discovered" by Cecil DeMille.



George Barraud (centre of the three men in the background) and Anna May Wong were both practically unknown when they played in "Lilies of the Field," which we saw over here in 1924 with Corinne Griffith and Conway Tearle in the leading roles.

of brilliance and they were treated like all the other extras. Their portraits were for agents and casting directors. They had no news value for a film paper, so they were not sent. If they were, they were promptly consigned to the waste-paper basket or returned. Even a small part player holds little interest for the average picturegoer. We may feel a passing curiosity, but it is seldom more. We have to rely, therefore, on recognising the present-day star as an extra in a picture of which someone else was the star.

That is why the photographs on these two pages have an especial interest. They also serve to illustrate the ephemeral fame of a film star, for most of the stars in the films

from which these illustrations are taken are no longer seen. Yet these stills were taken from films made, at the most, ten years ago. Death has claimed many of them—Barbara La Marr, Willard Louis, Theodore Roberts, and Wallace Reid. Agnes Ayres has left the screen, Viola Dana is seldom seen, nor is Adolphe Menjou, May McAvoy and Conway Tearle. Lionel Barrymore, who is seen seated on Barbara La Marr's right, spends most of his time directing, but Hoot Gibson's Westerns are still pleasing picturegoers.

Already some of those who are seen in these stills as small-part players or extras have given up screen work. Miss Dupont's popularity was of short duration, for she chiefly worked for Eric von Stroheim, while Alice Terry is seldom seen now.

How many of the others will still be popular in 1940?



A group of Universal Company's girls in the wardrobe room—thus reads the caption in the picture. Alice Terry, on the extreme right, and Miss Dupont, on the extreme left, were not well enough known then to merit particular mention.

□ □

On the left is Reginald Denny, in a Roman toga, with a chaplet of flowers round his head, and blacking where there is no toga, in Hoot Gibson's picture "The Thrill Chaser."



Would you recognise the dashing John Gilbert of to-day in this leading man? This is as he appeared in "While Paris Sleeps," which was released over here in 1923.



Adolphe Menjou in his first big role, that of the villain in Wallace Reid's "Clarence," with May McAvoy and Agnes Ayres. It was seen over here in 1921.



(Lila Lee, Pauline Frederick and Walter Byron in "The Sacred Flame.")

The Mother

As you sit narrow-eyed and draw her gaze
Till those soft lips of hers are parted—so,
Till at her breast the crimson flowers raise
Themselves and flutter as her heartbeats go.

There is a current of unspoken thought
That passes thro' the air in front of me,
There is a music which I cannot hear,
There is a glory which I may not see.

And so I watch you sitting smiling by
So brave, so confident, so debonaire,
And pray within my heart, ah, passionately,
That of my darling you may take good care.

LOUISE A.

PIONEERS OF THE PICTURES

Stars who Shone at the Birth of
the Pictures still have their followers

IT seems long, long ago that we paid threepence for a hard seat in a little hall from which we watched a palsied hero, heroine, and villain against a palsied background consisting of one side of a room only, cheering when the film broke for the fourth time, hissing the villain when he doped the racehorse or threatened the heroine, cheering again when the hero arrived to the rescue, and being overwhelmed with astonished excitement at the new wonder.

It seems so long ago, yet so near when we recall those who played in the old films and find that some of those old-time actors and actresses are still as popular as ever to-day.

We must take off our hat to them, these pioneers, particularly the actresses, who, at



Henry Edwards and Chrissie White, pre-war favourites, who returned to the screen when the talkies were going strong, in a naval picture.



Norma Talmadge, who has enjoyed twenty years of screen popularity.



Jack Holt, has had a long and chequered career of heroism and villainy.



In circle: Norman Kerry, who was famous when Valentino was seeking his first job in films



Jack Mulhall, a popular young leading man of the early days of silent films, is still a light comedy favourite.

□ □

Antonio Moreno, who gained fame as the intrepid hero of many blood and thunder serials, survived the many perils and has emerged into talkies.



Blanche Sweet, who returns to the screen in "The Woman Racket," was one of the stars in the days when it was the policy not to let the names of the players be known.

□ □

Thomas Meighan. His good-humoured smile and twinkling Irish eyes brought him fame as soon as he left the stage for the screen.



Conway Tearle, made a comeback in talkies in "Gold Diggers of Broadway," after having left silent films, in which he was a great favourite many years ago.

the age of fourteen and fifteen, were enacting bereaved mothers and betrayed daughters with much intensity and utter seriousness, for they have done that most difficult of things—moved with the times, and changed their technique with the passing of the years. Perhaps their extreme youth helped them to do this, for they really grew up with the industry; but, at any rate, those who retained the old eye-rolling, chest-heaving tactics speedily faded. Theda Bara, for instance, when the heavy vamp's day was over, could not adapt herself easily to any other rôle, and vanished from the studios.

We should raise our hat even higher when we realise that in the face of experienced stage actresses



Carmel Myers.

□ □

Below: Carlyle Blackwell, who scored heavily in the early days of the film, and had courage to launch his own company for making talkies when the British film world was in a turmoil.



Stewart Rome, who with Violet Hopson was one of the firmest British screen favourites, made a "come-back" in "Dark Red Roses," in which his excellent acting was seconded by his attractive voice.



The three Moore brothers, whose cheery Irish smile has always been a favourite with filmgoers, since their early acting days.



imported for talkies, whose training was essentially for the voice, they are speaking up well enough to maintain their position.

Most of the actors, in those days, were much older than the childish heroines, and had had some stage training, even though it may have been extremely brief.

Although they are varied in type, there is one thing in common that all these stars have—one thing that has contributed more to their long-standing success than most realise. They are natural. They specialise in human,

likeable, unstrained rôles. Norma Talmadge, Thomas Meighan, Mary Pickford, Stewart Rome, Chrissie White and Henry Edwards, Jack Holt—not one of them is exotic or artificial on the screen. They are all everyday people who are just a trifle idealised. Exoticism may be admired, but even when combined with undeniable acting talent, it can never be loved with the understanding accorded to these unaffected people.

The public is loyal to its favourites so long as they earn that loyalty and continue to deserve it.



Mary Pickford, who has been acting since she was five years old, is still one of the sweetest film personalities, and has a following who will always be loyal to her.

□ □

Centre top: Doug—the golf enthusiast and physical fitness expert as well as film actor.

Charlie Chaplin proved himself as ingenious as ever in his determination to remain the master of pantomime.

□ □

Left: Henry B. Walthall, the "little Colonel" of "The Birth of a Nation," was one of D. W. Griffith's finds, and is putting in good talkie work in films.

JACK'S THE BOY FOR PLAY

IN 1919 a Wall Street broker's office lost an indifferent clerk and the stage won a natural humorist. Jack Oakie, upon leaving school, had been put into the stock and share business whether he wanted to or not, but most of his time he spent amusing his fellow workers. Then in a charity stage show he made a great impression on a well-known vaudeville player; she suggested that he should become her partner, and Jack accepted and said good-bye to Wall Street with great pleasure. As a team May Leslie and he played in "Innocent Eyes," "Artists and Models," various "Passing Shows," the Ziegfeld Follies, and "Peggy Ann," as well as vaudeville between these engagements.

It was not until 1927 that they parted, and Jack Oakie went to Hollywood to try his luck in the films.

He had a letter of introduction to the director of "Finders Keepers," and was given a very small part in the Laura La Plante film, and because of Jack Oakie's natural fund of humour, the part was enlarged. Then for eight months he was without another rôle, and he feared he had made his one and only screen appearance, and the director who had put him under a personal contract on the strength of his performance in "Finders Keepers" began to fear so, too. Then, one happy day, Paramount gave him a part in "The Fleet's In." His work in this resulted in Paramount buying his contract, under which he has played in "The Dummy," "The Wild Party," "Close Harmony," "The Man I Love," "Sweetie," and "Fast Company."



LOUISE

LOUISE FAZENDA is one of the old brigade of screenland. She made her debut in 1915 in custard pie comedies, and despite her long-suppressed desire to play tense drama, has been playing in comedies of various degrees of refinement and slapstick ever since. It was in Mack Sennett comedies, with the funny pigtails, button boots and awkward manners that later became renowned, that she first won fame, when Wallace Beery, Ford Sterling—who first suggested that she should try her luck at Mack Sennett's—Chester Conklin, Charlie Murray, as well as Teddy, the Great Dane, and Pepper the cat (who have both since died) were leading comedy lights.

Off stage Louise is very serious and a student of psychology. A sharp business woman, she has made many wise investments, and she is thrifty, yet generous.

She has a large collection of wigs and occasionally gives her friends shocks by turning up to parties in one of them. In the picture here she is illustrating how that famous beauty, Helen of Troy, would have looked if she had ever lost her dignity.

AL JOLSON'S "FIND"

IT was Al Jolson who turned Josephine Dunn's failure into success. Her film career had begun most promisingly. She had a contract, several well-played supporting rôles to her credit, and every assurance that her contract would be renewed when it expired, for the company had practically told her that she was to be the blonde in the film version of "Gentlemen Prefer Blondes." The author, Anita Loos, however, had the casting vote, and she gave it in favour of Ruth Taylor. So Josephine who, on the strength of her contract being renewed, had brought her entire family to Hollywood, was told that two such similar types meant one too many in the studio and she was the odd man out.

For nine months she was without work. Her family were practically dependent on her, and Josephine was desperate when an agent got her the leading lady rôle opposite William Haines in "Excess Baggage," and she signed a contract. Then right on its heels came an offer from Al Jolson. He had seen her in a film and wanted her for the rôle of his wife in "The Singing Fool." And it was her clever study of the selfish Molly that made her in such demand for talkie parts.



"SLIM"

NOBODY who saw "The Big Parade" will ever forget "Slim," the big doughboy with the accurate aim in expectation. This was Karl Dane's first real part after four years of Hollywood, four years spent working as an engineer in order to live, while he studied film acting in his spare time. He had gone to America in 1917 and played extra parts in New York until he was given a big part in "My Four Years in Germany," a sensation in America. No more parts were forthcoming, so he went into vaudeville, and in 1920 arrived in Hollywood. As this was the hub of motion picture production, and he was determined to become a film actor, he stayed there. Now he has achieved his ambition, and with his soft voice and quaint accent, promises even greater fun in talkies than in silent pictures.

BORN RICH

IT's bad enough to be poor, but it's worse to become poor when you've been accustomed to wealth. That is what happened to Robert Montgomery.

He and his brother were still at a fashionable prep school when his father died and, when the affairs were settled, it was found that his sons were penniless. They had to forego the university for which their father had entered them when they were tiny, and set about earning a living. They had not been brought up to expect to have to work, but they put their backs into it, and got jobs as mechanics' helpers in a railway yard.

Next Robert Montgomery signed on for a job in an oil tanker, and when he got back, through sharing a room with another boy, he was introduced to the stage. His first job was in "The Mask in the Face," in which he played seven different characters at five dollars a week each. Then he played for a year and a half in stock, in seventy-two different plays, after which he returned to Broadway.

He was one of the most promising young actors on the stage there when he was chosen to play in "Three Live Ghosts," "So this is College," "Untamed," "Their Own Desire," and other talkies followed in quick succession, and Robert Montgomery found himself climbing to fame even more rapidly than he had done on the stage. If he is not one of the most popular stars of the near future many prophets will be confounded.



Reflections

Beauty in the
Looking-Glass



Myrna Loy sees her exotic loveliness in appropriate Eastern setting.

□ □

Alice White doesn't even trouble to look at herself at all—she prefers to make sure you are looking at her.



Corinne Griffith's flower-circled reflection is pensive.



Not unreasonably, Dolores Costello smiles at the loveliness mirrored beneath her.

Favourites



Frank Keenan



*Rudolph
Valentino*

□ □

*Mary
Thurman*

□ □

*Below :
Max
Linder*

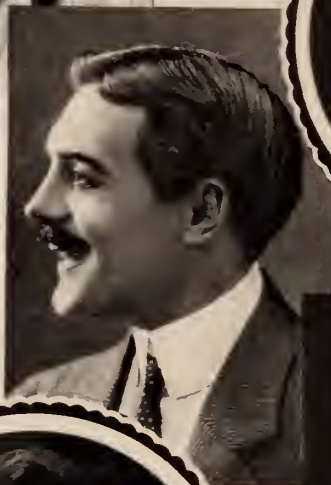


John Bunny

*Leslie
Faber*

□ □

*Casson
Ferguson*



Fred Thomson



Martha Mansfield



Poppy Wyndham

OF THE Past



Gladys Brockwell



Norman Trevor



Earle Williams



*Above and left
Mr. and
Mrs.
Sidney Drew*



George Beban



Rene Creste



Lester Cuneo



Gertrude Claire



Wallace
Reid



Charles Emmett
Mack



Mabel
Normand



William Desmond



Smiling
Bill Parsons



Marietta Milner



David Powell



Tubby Phillips .



Lucille Rickson



*Jeanne
Eagels*

□ □

*Barbara
La Marr*



Dustin Farnum



Larry Semon

□ □

Frank Currier



Bobby Harron



*"Breezy"
Eason*



*Marc
McDermott*



Theodore Roberts



Lydia Yeamans Titus



Willard Louis

□ □

*Right :
Olive Thomas*



*Ted
McNamara*



Eddie Lyons

□ □

*Earle
Metcalf*



Ward Crane

*Right :
Einar Hanson*



Arnold Kent



Kate Lester



Harry Houdini



THE WINDOW OVER THE WAY

Over the roofs there's a square of light,
An orange patch in the skirt of Night,
And someone stands by the casement there
And kisses his sweetheart's lips and hair.

With only sleepy pigeons to see,
And, high at my attic window, me.

If you guessed that I were here
You'd pull the sullen blind, my dear,
Shutting from me every sight
Of your gentle love's delight.

(Carol Goodner)

The sleepy pigeons would not care,
But I, oh strangers, let me share.

None ever held me so, nor kissed
These lips that love has missed.
I know not yet what love's about;
Pray you, do not shut me out.

The pigeons sleeping next the sky
Are not so lonely lost as I.

LOUISE A.

SEEN ON THE SCREEN IN 1931

ADOREE, Renée.—Born in 1902 in Lille, France. Black curly hair and blue grey eyes. Height, 5 ft. 2 in.

AGNEW, Robert.—Born in 1899 in Kentucky. Brown hair and blue eyes. Height, 5 ft. 8½ in.

AHERNE, Brian.—Born in 1902 in King's Norton, Worcestershire. Fair hair and blue eyes.

AHERNE, Pat.—Born in 1901 in Ireland. Dark hair and brown eyes.

ALDINE, Jimmy.—About eight years ago he was working on board a whaler and happening to be the type required was given a small part in "Down to the Sea in Ships." Later appeared in two-reel comedies and is now in talking films of which "The Office Scandal" and "The Sophomore" are two.

ALLAN, Marguerite.—Born in Russia in 1909 of an English father and a Russian mother. After escaping with them during the revolution to Germany, she began her screen career there in 1925. Has also acted in such British films as "Widecombe Fair," "The Plaything," "Under the Greenwood Tree," and "A Romance of Seville." Height, 5 ft. 3 in. Brown hair, blue eyes.

ALVARADO, Don.—Born in Albuquerque, New Mexico, on November 4th, 1904. Black hair and brown eyes. Height, 5 ft. 11 in.

AMES, Robert.—After many years on the American stage, was chosen by Cecil De Mille to appear in films. These include "The Wedding Song," "The Crown of Lies," "The Voice of the City," "Black Waters," "Nix on Dames," "A Lady to Love," and "Rich People." Born in Hartford, Connecticut, March 23rd, 1889. Height, 5 ft. 10 in. Blond hair, blue eyes.

ARLEN, Richard.—Born in Charlottesville, Virginia, on September 1st, 1899. Brown hair and blue eyes. Height, 5 ft. 11½ in.

ARLISS, George.—Years ago as a stage actor he scorned the films, but later rose to prominence in them. After some years' absence from the screen made a splendid "come back" in "Disraeli." Born in London on April 10th, 1868. Height, 5 ft. 9 in. Grey hair, brown eyes.

ARMIDA.—An eighteen-year-old Mexican beauty, who, born in Sonora, was not very long ago in revue. Left the footlights to appear in John Barrymore's "General Crack," and was then given a long-term contract

and a rôle in the all-colour picture, "Under a Texas Moon." Also in "On the Border."

ARMSTRONG, Robert.—Born in Saginaw, Michigan, on November 20th, 1896. Dark brown hair and brown eyes. Height, 5 ft. 10½ in.

ARTHUR, George K.—Born on January 27th, 1900. Fair hair and brown eyes. Height, 5 ft. 4½ in.

ARTHUR, Jean.—Made her film début in Westerns. Recent successes are "The Greene Murder Case," "The Saturday Night Kid," and "Half-way to Heaven." Born in New York City. Height, 5 ft. 4 in. Brown hair, hazel eyes.

ASTHER, Nils.—Born in Malmo, Sweden, on January 17th, 1902. Black hair and grey brown eyes. Height, 6 ft.

ASTOR, Gertrude.—Born in Ohio, in 1906. Height, 5 ft. 7½ in. Light hair, grey eyes.

ASTOR, Mary.—Born on May 3rd, 1906, in Quincy, Illinois. Auburn hair and dark brown eyes. Height, 5 ft. 5 in.

AYRES, Lew.—A little less than a year ago was studying medicine at the University of Arizona. Gave up his medical studies, however, to be a musician till a trip to Hollywood turned him to acting in "The Kiss." Next came "All Quiet on the Western Front."

BACLANOVA, Olga.—Born in Moscow. Blonde hair and grey eyes. Height, 5 ft. 4 in.

BAKEWELL, William.—Born in Los Angeles, May 2nd, 1908, he tried the studios on leaving school in 1925, and soon obtained parts. His films include "The Iron Mask," "Battle of the Sexes," "Hot Stuff," "Lady of the Night," and "All Quiet on the Western Front." Height, 5 ft. 11 in. Brown hair, grey eyes.

BALFOUR, Betty.—Born on March 27th, 1903. Golden hair and blue eyes. Height 5 ft. 3 in.

BANCROFT, George.—Born in Philadelphia on September 30th, 1882. Auburn hair and blue eyes. Height, 6 ft. 2 in.

BANKS, Monty.—Born in 1897 in Cesena, Italy. Black hair and eyes. Height, 5 ft. 5 in.

BANKY, Vilma.—Born on January 9th, 1903, in Budapest, Hungary. Blonde hair and grey eyes. Height, 5 ft. 6 in.

BARING, Norah.—Has appeared in several British and in one or two Continental productions. Among the former has recently starred in "At the Villa Rose," "A Cottage on Dartmoor," and "The Two Worlds." Born in Devonshire.

BARRIE, Nigel.—Born on February 5th, 1889, in Calcutta, India. Black hair and brown eyes. Height, 6 ft. 1 in.

BARRYMORE, John.—Born on February 15th, 1882, in Philadelphia. Brown hair and blue eyes. Height, 5 ft. 8 in.

BARRYMORE, Lionel.—Born in 1883 in Philadelphia. Dark hair and eyes. Height, 6 ft.

BARTHELMESS, Richard.—Born in New York City on May 9th, 1895. Dark hair and brown eyes. Height, 5 ft. 7 in.

BASQUETTE, Lina.—Born on April 19th, 1907, in San Mateo, California. Height, 5 ft. 3½ in. Dark brown hair and eyes.

BATTEN, John.—A New Zealander who began his acting career on the stage in Hollywood, afterwards playing in a number of American pictures. Then was brought over to England to play a part in the British International picture, "Under the Greenwood Tree."

BAXTER, Warner.—Born on March 29th, 1892, in Columbus, Ohio. Brown hair and eyes. Height, 5 ft. 11 in.

BEEBE, Marjorie.—Within two years of appearing first of all in two-reelers for Fox, she rose to important rôles because of her talent as a comedienne. Among her recent pictures are "Colleen" and "Why Blondes Leave Home." Born in Kansas City, October 9th, 1908. Height, 5 ft. 3 in. Auburn hair, green eyes.

BEERY, Noah.—Born in Kansas City, Missouri, on January 17th, 1884. Black hair and brown eyes. Height, 6 ft. 1 in.

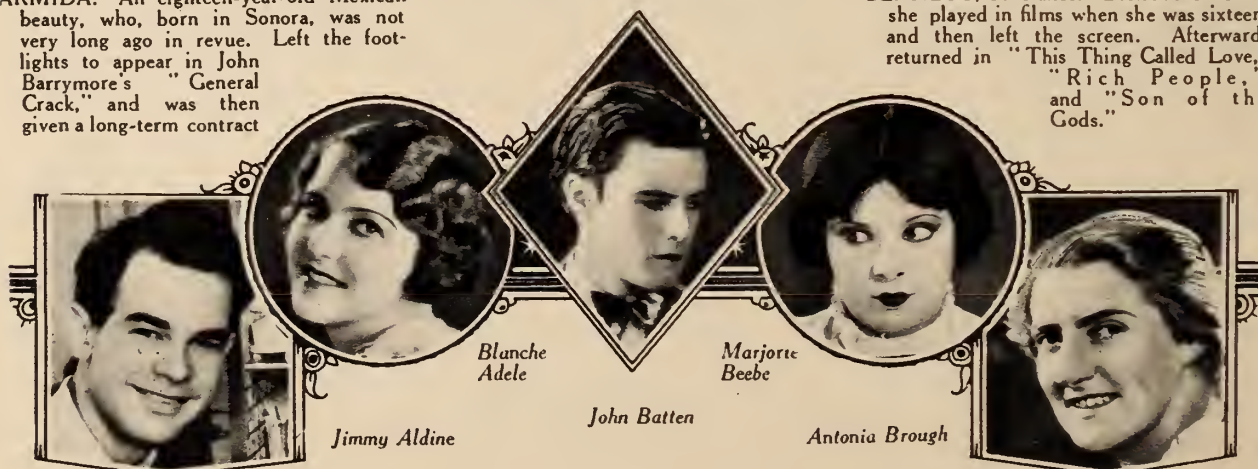
BEERY, Wallace.—Born on April 1st, 1889, in Kansas City. Dark hair and brown eyes. Height, 6 ft.

BELL, Rex.—Born in Chicago on October 16th, 1905. Light hair and blue eyes. Height, 6 ft.

BELLAMY, Madge.—Born on June 30th, 1904, in Hillsboro, Texas. Auburn hair and brown eyes. Height, 5 ft. 3 in.

BENNETT, Belle.—Born in 1891 in Milada, Minnesota. Blonde hair and grey eyes. Height, 5 ft. 3½ in.

BENNETT, Constance.—Born in New York, she played in films when she was sixteen, and then left the screen. Afterwards returned in "This Thing Called Love," "Rich People," and "Son of the Gods."



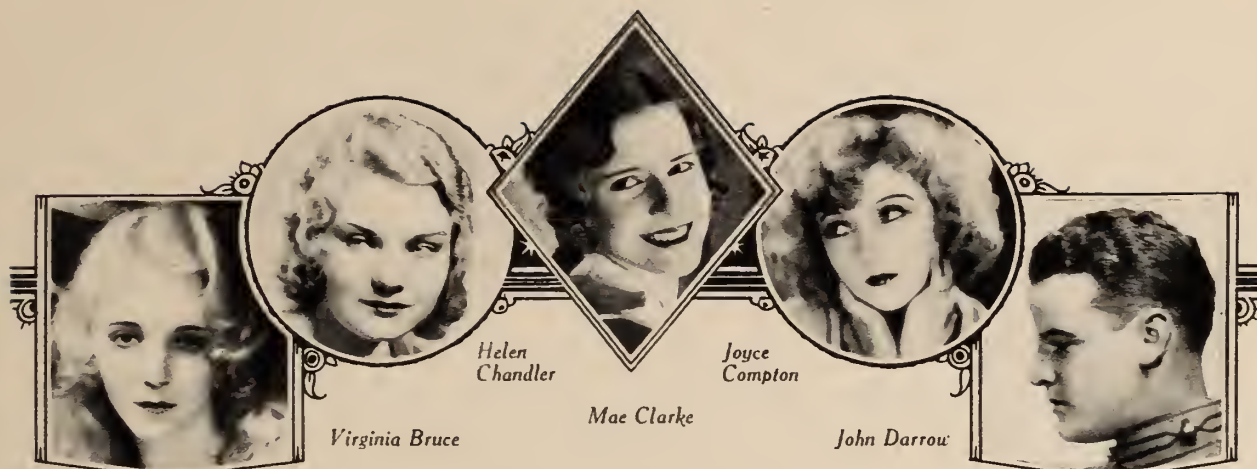
Jimmy Aldine

Blanche
Adele

John Batten

Marjorie
Beebe

Antonia Brough



Virginia Bruce

Helen
Chandler

Mae Clarke

Joyce
Compton

John Darrow

BENNETT, Joan.—Made a meteoric rise to film fame in Hollywood after she was given the feminine lead in Ronald Colman's first talking picture, "Bulldog Drummond." After this came "Three Live Ghosts," "All About Love," and "Moby Dick." Born on February 27th, 1911.

BICKFORD, Charles.—Having travelled round the world, done his "bit" in the war and shown his abilities as an actor, scenario writer and director, he has now settled down to acting. The screen has featured him in "Dynamite," "South Sea Rose," "Hell's Heroes," "Anna Christie," and "The Sea Bat."

BLACKMER, Sidney.—For several years was popular on Broadway as a leading man, and then decided to seek fresh laurels on the screen. Made his debut in "A Most Immoral Lady," followed by "Murder on the Second Floor" and "Sweethearts and Wives."

BLANE, Sally.—Born on July 11th, 1910, in Salida, Colorado. Brown hair and hazel eyes. Height, 5 ft. 4½ in.

BLUE, Monte.—Born in Indianapolis on January 11th, 1890. Brown hair and eyes. Height, 6 ft. 3 in.

BLYTHER, Betty.—Born in 1893 in Los Angeles. Dark hair and blue eyes. Height 5 ft. 7 in.

BOARDMAN, Eleanor.—Born on August 19th, 1898, in Philadelphia. Light brown hair and green eyes. Height, 5 ft. 6 in.

BOLES, John.—From appearing in musical comedies on Broadway, New York, he jumped to a leading film rôle in "Sunya." Then followed only minor parts till he rose to prominence again in "The Desert Song." Other films, "Song of the West," "Rio Rita" and "Captain of the Guard." Born in Greenville, Texas, October 28th, 1900. Height, 6 ft. 1 in. Brown hair, grey-blue eyes.

BOOTH, Edwina.—Played in pictures for many months as an extra. Her big chance came when she was chosen from hundreds of other applicants for the heroine of "Trader Horn." Born in Provo, Utah, in 1909. Blonde hair, blue eyes.

BORDEN, Olive.—Born on July 14th, 1906, in Norfolk, Virginia. Height, 5 ft. 1 in. Black hair, brown eyes.

BORDONI, Irene.—Though she had been in stage plays in France and can sing and speak in English, too, she refused film offers when she first arrived in Hollywood. The "talkies," however, led to a change of mind, and she appeared in "Paris."

Birthplace, Ajaccio, Corsica Brown eyes.

BOSWORTH, Hobart.—Born on August 11th, 1867, in Marietta, Ohio. Grey hair and blue eyes. Height, 6 ft. 1 in.

BOUCHIER, Chili.—Born on September 12th, 1909, in London. Dark brown hair and brown eyes. Height, 5 ft. 2½ in.

BOW, Clara.—Born in Brooklyn. Red hair and brown eyes. Height, 5 ft. 3½ in.

BOYD, Dorothy.—Born in Surrey. Dark hair and eyes. Height, 5 ft. 5 in.

BOYD, William.—Born on June 5th, 1898 in Cambridge, Ohio. Blond hair and blue eyes. Height, 6 ft.

BOYD, William.—Often confused with his screen namesake; he is best known on the American stage, on which he began his career as an infant-in-arms. Made his screen debut in "The Locked Door." Also in "Girl of the Golden West."

BRENT, Evelyn.—Born in Tampa, Florida, in 1899. Dark brown hair and brown eyes. Height, 5 ft. 4 in.

BRIAN, Mary.—Born in Corsicana, Texas, on February 17th, 1908. Brown hair and blue eyes. Height, 5 ft. 2 in.

BRICE, Fanny.—Well known on the New York stage, which she was persuaded to leave in 1928 to appear in the Warner Bros. talking film, "My Man." Since then has appeared in "Be Yourself."

BRISSON, Carl.—Born in Copenhagen, Denmark, on December 24th, 1895. Fair hair and blue eyes. Height, 6 ft.

BRODY, Estelle.—Born on August 5th, 1904, in Montreal, Canada. Black hair and hazel eyes. Height, 5 ft. 2 in.

BRONSON, Betty.—Born on November 17th, 1907, in Trenton, New Jersey. Brown hair and blue eyes. Height, 4 ft. 8 in.

BROOK, Clive.—Born in London on June 1st, 1891. Black hair and dark brown eyes. Height, 5 ft. 11 in.

BROOKS, Louise.—Born in Wichita, Kansas. Height, 5 ft. 2 in. Black hair, brown eyes.

BROUGH, Antonia.—A member of the famous stage family of Broughs, she has herself been before the footlights for years in boy parts and character comedy rôles. Has also played in British films, her first dramatic rôle being in "God's Clay."

BROUGH, Mary.—Famous on the stage and the screen as a character comedienne, she began her acting career in Brighton in 1881. Among her many films are "A Sister to Assist 'Er," "Lily of the Alley,"

and "Rookery Nook." Born in London on April 16th, 1863.

BROWN, Joe E.—At nine years of age ran away from home and joined a circus. There suffered great hardships till he left the sawdust ring and found more luck on the stage. Spent more than twenty years before the footlights and then turned to films in "Crooks Can't Win," "On With the Show," "The Midway," "Sally," and "Painted Faces."

BROWN, Johnny Mack.—Born on September 1st, 1904, in Dothan, Alabama. Black hair and brown eyes. Height, 6 ft.

BRUCE, Virginia.—When a society type "was badly needed, she was given a test and appeared in her first film "Why Bring That Up," starring Moran and Mack. Her later pictures are "Woman Trap" and "The Love Parade." Born in Minneapolis. Blonde hair.

BURGESS, Dorothy.—A New York stage actress who was playing in a Los Angeles theatre when she was offered the rôle of Tonia in "In Old Arizona." Following this came a three-year contract and her appearance in "Protection" and "A Song of Kentucky." Born in Los Angeles. Height, 5 ft. 2 in. Brown eyes.

BURKE, Warren.—Signed by a film company for film work and then forgotten for almost a year, he was suddenly remembered and given the juvenile lead in "Road House." Later came "The Farmer's Daughter."

BURNS, Edmund.—Born in Philadelphia, Pennsylvania, on September 25th, 1897. Height, 5 ft. 11½ in. Black hair, brown eyes.

BUSHMAN, Francis X., Jr.—Born in Baltimore, Maryland. Height, 6 ft. 2 in. Brown hair, dark blue eyes.

BYRON, Marion.—Was nearly refused a part on the stage because she is little. Eventually was given a start before the footlights, and being an excellent dancer later made her screen debut in a Charleston speciality in "So This is Paris." Other films: "Playing Around" and "So Long Letty."

BYRON, Walter.—Born in Leicester on June 11th, 1901. Brown hair and blue eyes. Height, 6 ft.

CALTHROP, Donald.—Born in London in 1883, he first appeared on the stage when eighteen, and since then has also appeared in a number of British films. Scored a hit in his first talking picture, "Blackmail," which was followed by "Atlantic," "A Song of Soho," and "Elstree Calling."

CAREY, Harry.—Born in New York. January 6th, 1880. Height, 6 ft. Blond hair.

CAROL, Sue.—Born in Chicago, Illinois, October 30th, 1907. Height, 5 ft. 2 in. Brown hair and eyes.

CARROLL, Nancy.—Born in New York City, November 9th, 1905. Height, 5 ft. 4 in. Red hair, blue eyes.

CHANDLER, Helen.—At the age of nine began her career on the stage, and a few years ago wrote poems, which were published, about Mary Pickford, John Gilbert, and other film stars. Appeared on the screen when it was silent, and made her Movietone debut in "The Sky Hawk," followed by "The Girl Who Wasn't Wanted."

CHANDLER, Lane.—Born on a ranch near Culbertson, Montana, June 4th, 1901. Height, 6 ft. 2 in. Red hair, blue-grey eyes.

CHANEY, Lon.—Born in Colorado Springs, Colorado, April 1st, 1883. Height, 5 ft. 10 in. Dark hair, brown eyes.

CHAPLIN, Charlie.—Born in London, April 16th, 1889. Height, 5 ft. 4 in. Brown hair, blue eyes.

CHAPLIN, Syd.—Born in Cape Town, March 17th, 1887. Height, 5 ft. 7½ in. Black hair, brown eyes.

CHAPMAN, Edward.—At one time in a bank, he first acted in amateur theatricals, and then, deciding to be a professional, left Harrogate with a few pounds in his pocket. When nearly at the end of his resources was engaged by a theatrical company. Has since appeared in the British International Picture, "Juno and the Paycock."

CHATTERTON, Ruth.—Found fame at eighteen on the stage. Has played in the talking versions of "Madame X," "The Laughing Lady," "Sarah and Son," and "Charming Sinners." Height, 5 ft. 5 in. Light brown hair, deep blue eyes.

CHEVALIER, Maurice.—Began work at eleven years of age, and after trying his hand at various jobs, became a dancer at the Folies-Bergère in Paris. Later appeared on the London stage. His first American picture was "Innocents of Paris." Others are: "The Love Parade" and "The Big Pond." Born in Menilmontant, near Paris, a little more than thirty years ago. Medium brown hair, blue eyes. Height, 5 ft. 10 in.

CHURCHILL, Marguerite.—During 1927 and 1928 held the honour of being the youngest leading lady on the New York stage. Not very long ago was secured for the screen, and appeared in several short talking films. Was afterwards given the lead in "The Valiant."

"Pleasure Crazyed," "Harmony at Home," and "Seven Faces."

CLAIRE, Bernice.—Her first professional work was the chief rôle in the New York stage production of "The Desert Song," followed by several other successful appearances before the footlights. Then came a contract for pictures, which include "No, No, Nanette," "Jail Break," and "Song of the Flame."

CLAIRE, Ina.—Was still in her teens when she made a beginning on the stage with an imitation of Sir Harry Lauder. From vaudeville she went to the Ziegfeld Follies, and later appeared on the screen in "Polly With a Past." Other pictures: "The Awful Truth," and "Negligée." Born in Philadelphia.

CLAMA, Renee.—In her early twenties, a brunette and an accomplished horse-woman, she began her film career in minor rôles, finally winning the chief part in "The Devil's Maze." Born in London.

CLARKE, Mae.—At one time sang in cabarets and night clubs, and then became a leading dancer on the stage. First film appearance in "Big Time," followed by "A Very Practical Joke." Born in Philadelphia. Blonde hair.

CLAYTON, Ethel.—Born in Champaign, Illinois, on November 18th, 1890. Height, 5 ft. 5½ in. Auburn hair, grey-blue eyes.

CLYDE, June.—Happened to be in Hollywood on a trip when a film director spotted her, and she made a start, though without previous acting experience. Not long after rose to important rôles in "The Love Parade," "Tanned Legs," and "Hit the Deck." Born in St. Joseph, Missouri, about twenty years ago.

CODY, Lew.—Born in Waterville, Maine, February 22nd, 1885. Height, 5 ft. 11½ in. Black hair, grey-blue eyes.

COLBERT, Claudette.—Was born in Paris and finished her education in New York. Made her debut on the stage on Christmas Day, 1924, and after climbing to prominence in a number of plays, was given the leading feminine rôle in the Paramount talking film, "The Hole in the Wall." Following this came "The Lady Lies," "Young Man of Manhattan," and "The Big Pond."

COLLIER, Jr., William.—Born in New York City, February 22nd, 1902. Height, 5 ft. 10 in. Black hair, brown eyes.

COLLYER, June.—Born in New York City, August 19th, 1907. Height, 5 ft. 5 in. Brown hair and eyes.

COLMAN, Ronald.—Born in Richmond, Surrey, February 9th, 1891. Height, 5 ft. 11 in. Dark hair, brown eyes.

COMPSON, Betty.—Born in the state of Utah, March 18th, 1897. Height, 5 ft. 2 in. Light hair, blue eyes.

COMPTON, Joyce.—Won a beauty contest in Los Angeles and then spent two months appearing as an "extra" in films. Rose to important rôles in "Soft Living" and other pictures, and was more recently in "Salute" and "The Sky Hawk." Born in Lexington, Kentucky, on Saint Patrick's Day (March 17th), about twenty-four years ago.

COMPTON, Juliette.—Born in Columbus, Georgia, and is of English descent. While still in her teens succeeded in getting into Ziegfeld's Follies, and not long after came over to this country and acted in stage and screen plays. Recent films include "Woman to Woman."

COOPER, Gary.—Born in Helena, Montana, May 7th, 1901. Height, 6 ft. 2 in. Reddish-brown hair, blue eyes. Latest films: "Medals" and "The Virginian."

CORDAY, Marcelle.—Trained as a violinist for the concert platform, she afterwards broke her arm in an accident and so took up stage work. In America was engaged for the screen on which she has appeared in "When a Man Loves" and "Dry Martini." Born in Brussels.

CORDING, Harry.—Though he had played in "The Knockout," "Dare Devil's Reward," and other films, it was in "The Patriot" that he scored his first big success. In "Christina," and "The Rescue."

CORTEZ, Ricardo.—Born in Alsace-Lorraine, France, on September 19th, 1899. Height, 6 ft. 1 in. Black hair, brown eyes.

COSTELLO, Dolores.—Born in Pittsburg, June, 1905. Height, 5 ft. 4 in. Fair hair, blue eyes.

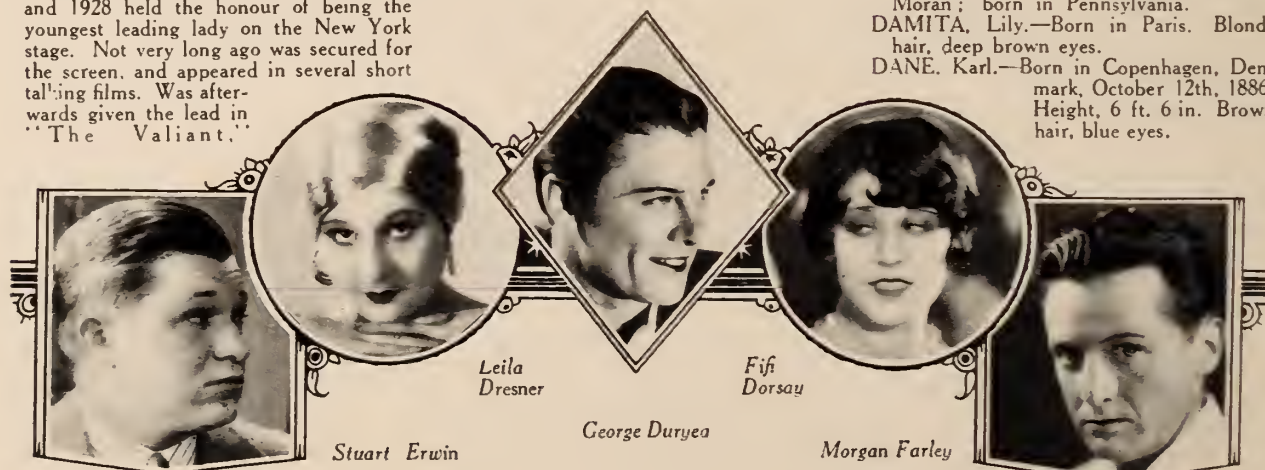
COSTELLO, Helene.—Born in New York in 1903. Height, 5 ft. 2 in. Brown hair and eyes.

CRAWFORD, Joan.—Born in San Antonio, Texas, May 23rd, 1904. Height, 5 ft. 4 in. Auburn hair, hazel eyes.

CRAWFORD, Kathryn.—No relation to Joan of the same surname. Kathryn began on the stage as a chorus girl, rose to be a star, and then transferred her talent to the "movies" in "The Kid's Clever," "You Can't Buy Love," and "The Climax." Real name Kathryn Moran; born in Pennsylvania.

DAMITA, Lily.—Born in Paris. Blonde hair, deep brown eyes.

DANE, Karl.—Born in Copenhagen, Denmark, October 12th, 1886. Height, 6 ft. 6 in. Brown hair, blue eyes.



Leila
Dresner

Fifi
Dorsau

Stuart Erwin

George Duryea

Morgan Farley

DANIELS, Bebe.—Born in Dallas, Texas, January 14th, 1901. Height, 5 ft. 4 in. Black hair, dark brown eyes.

DARRO, Frankie.—Born in Chicago in 1918. Was five years when he first appeared on the screen.

DARROW, John.—About a year after leaving school he went with his family to Hollywood, where he tried for film work, and secured minor parts. Important rôles followed in "Hell's Angels," "Tiger's Son," "Avalanche," and "Girls Gone Wild." Born in New York City, July 17th, 1907. Height, 6 ft. Brown hair and eyes.

DAVIES, Edna.—Part of her schooling was gained on board a P. & O. liner, of which her father was captain. Later went on the stage in this country, and some months back made her film début opposite Carl Brisson in "A Song of Soho." Born in Newport, Monmouth.

DELANEY, Charles.—After the war, in which he served as an aviator, he did exhibition flying for two years in the States, and then, in 1922, took up film work. Among his pictures are "The Show Girl," "The Stool Pigeon," "The Girl from Woolworth's," "The Clean Up," and "Kathleen Mavourneen." Born in New York City on August 9th, 1897. Height, 5 ft. 10½ in. Brown hair and eyes.

DEL RIO, Dolores.—Born in Durango, Mexico, August 3rd, 1905. Height, 5 ft. 4½ in. Black hair, brown eyes.

DENNY, Reginald.—Born in Richmond, Surrey, November 21st, 1891. Height, 6 ft. Brown hair, blue eyes.

DE PUTTI, Lya.—Born in Budapest in 1904. Jet black hair, brown eyes.

DIX, Richard.—Born in St. Paul, Minnesota, July 18th, 1894. Height, 6 ft. Dark brown hair, hazel brown eyes.

DORSAY, Fifi.—Her Christian name is really Yvonne. Leaving Paris for America, she began in the latter country as a stenographer with the stage always as the attraction. So left office life for the chorus, then appeared in vaudeville, and is now in films, of which "Hot for Paris" and "They Had to See Paris" are two.

DOVE, Billie.—Born in New York City, May 14th, 1903. Height, 5 ft. 5 in. Dark brown hair and eyes.

DOWLING, Eddie.—Born in Providence, Rhode Island, he made his stage début in England, and then returned to the States to become a popular foot-lights personality on Broadway, New York. Made his film debut as the star in "The Rainbow Man," and followed that with "Blaze o' Glory."

DOWNEY, Morton.—It was as tenor soloist on a concert tour with Paul Whiteman's band that he first sprang into prominence. Next New York night

clubs engaged him till the screen featured him in "Syncopation," "Lucky in Love," and "Mother's Boy."

DRESNER, Leila.—A London girl twenty-one years of age, who not long ago was in a Bond Street perfumery shop. Offered a film career, she appeared first in "Wait and See," followed by "Paradise," "The Plaything," "The City of Play," and others, then went to America to act for talking films. Black hair, blue eyes.

DRESSLER, Marie.—Born in Coburg, Canada. Height, 5 ft. 5 in. Brown hair, blue-grey eyes.

DREXEL, Nancy.—Formerly known as Dorothy Kitchen, stage actress, she turned to films in 1926. Films: "Four Devils," "The Escape," and "Tiger's Son." Born in New York, April 6th, 1910. Height, 5 ft. 2 in. Blonde hair, brown eyes.

DUKE, Ivy.—Born in 1895 in London. Height, 5 ft. 5 in. Fair hair, blue eyes.

DUNCAN, Mary.—Ran away from the University to which she had been sent because she wanted to be an actress. After theatrical engagements in New York, made her film début in "Four Devils." Since then has appeared in "The River" and "City Girl." Born in Lutterville, Virginia, August, 1905. Height, 5 ft. 3½ in. Brown hair and eyes.

DURYEA, George.—Began as a farmhand, then became a cowboy, and later, when almost starving in New York, secured a small part on the stage. His first dramatic rôle in films was in "The Godless Girl," and his first talking picture, "Honky Tonk." Born in Smoky Hollow, New York.

DWAN, Dorothy.—Born in Sedalia, Missouri, on April 26th, 1907. Height, 5 ft. 4 in. Brown hair, blue eyes.

EATON, Charles.—Mary Eaton's brother, who as a mite of four began his stage career. But while she won renown as a dancer, he concentrated on drama. Among his film appearances are "The Ghost Talks," "Joy Street," "The Cradle Snatchers," (new version), and "Harmony at Home."

EATON, Mary.—Though all her family, mother, brother and two sisters are in pictures, Mary is, perhaps, the best known. Was formerly in Ziegfeld Follies till Paramount put her on the screen in "The Cocoanuts." Other pictures include "Glorifying the American Girl." Born in Norfolk, Virginia.

EDWARDS, Henry.—Born in Weston-super-Mare, September 18th, 1882. Height, 5 ft. 11 in. Brown hair, grey eyes.

ELDER, Ruth.—Will be remembered as the American girl who nearly flew the Atlantic—the "nearly" being due to the fact that the plane came to rest on the waves, from which she was happily rescued. In 1929 became leading lady for Hoot Gibson. Twenty-five years of age.

ELLIS, Robert.—Played the part of the villain in "Broadway," though this was not his first screen appearance. Has appeared in numerous parts, often as the hero. Other films: "Varsity" and "The Freedom of the Press." Born in Brooklyn. Height, 5 ft. 10 in. Dark hair, blue eyes.

EMERSON, Ralph.—A grand-nephew of the American philosopher after whom he was named. First became a cowboy, then attended a medical college and after that went on the stage. The screen has featured him in "Marriage by Contract," "Albany Night Boat," "Hard-Boiled Rose," and "The Enemy." Born in Montana. Height, 5 ft. 11 in. Dark brown hair, dark blue eyes.

ENGLISH, Robert.—Born in Cheltenham and began in British films in 1921. Height, 6 ft. 2 in. Grey hair, blue eyes.

ERWIN, Stuart.—Though born on a ranch, he chose to be a comedian in preference to doing daring deeds on horseback. Began on the comedy stage, and has since added mirth to such films as "The Cock-Eyed World," "Speakeasy," "Sweetie," and "Men Without Women." Height, 5 ft. 9 in. Light brown hair, grey eyes.

FAIRBANKS, Douglas.—Born in Denver, Colorado, May 23rd, 1883. Height, 5 ft. 10 in. Black hair, hazel-brown eyes.

FAIRBANKS, Jr., Douglas.—Born in New York City, December 9th, 1910. Height, 6 ft. Fair hair, blue eyes.

FAIRE, Virginia Brown.—Born in Brooklyn, New York, on June 26th, 1904. Height, 5 ft. 2 in. Dark hair, dark brown eyes.

FARLEY, Morgan.—Played on the stage in London, afterwards took a bicycle trip through Europe and later on in Hollywood signed a contract with Paramount. His screen appearances include "Half Marriage," "The Greene Murder Case," and "The Mighty."

FARRELL, Charles.—Born in East Walpole, Mass., August 8th, 1905. Height, 6 ft. Brown hair, blue eyes.

FAWCETT, George.—Born near Alexandria, Virginia, August 25th, 1860. Height, 5 ft. 9½ in. Grey hair and eyes.

FAZENDA, Louise.—Born in Lafayette, Indiana, June 17th, 1895. Height, 5 ft. 5 in. Blonde hair, blue eyes.



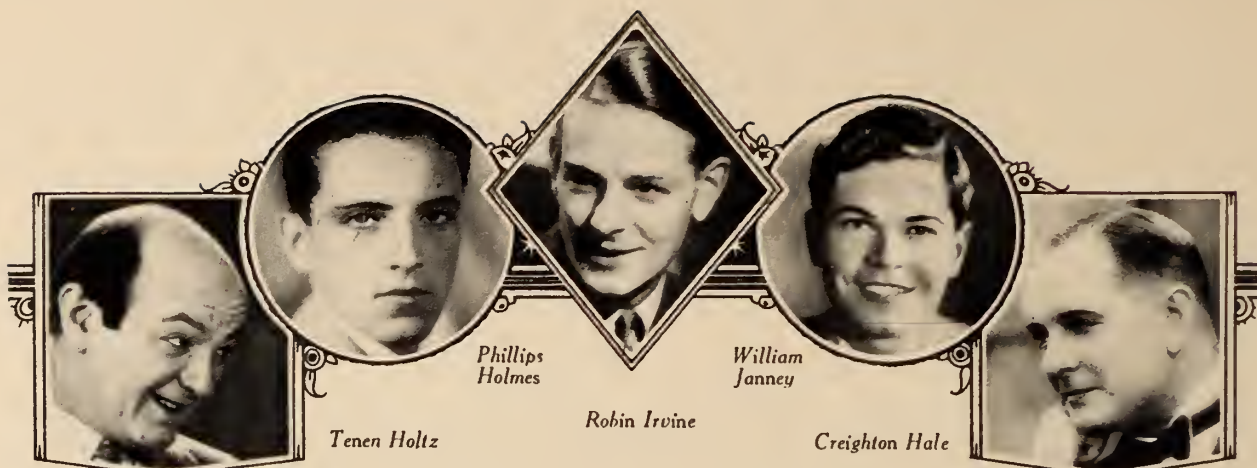
Bramwell
Fletcher

Mona
Goya

Charlotte
Greenwood

William
Freshman

John Garrick



Tenen Holtz

Phillips
Holmes

Robin Irvine

William
Janney

Creighton Hale

FENTON, Leslie.—A Liverpool lad whom the silent films in America have featured a number of times. The "talkies," too, have brought him additional fame in "Broadway," "Paris Bound," and "A Dangerous Woman." Height, 6 ft. Dark brown hair, grey eyes.

FETCHIT, Stepin.—Born in Florida and took his professional name after a race-horse. Played for some years in vaudeville and then begged for a chance in pictures. So was given a part in "In Old Kentucky" and soon won fame as a coloured comedian. Also in "Hearts in Dixie," "The Ghost Talks," and "Cameo Kirby."

FIELD, Sylvia.—When barely out of her teens, she attracted the attention of a theatrical producer and soon became well known on the New York stage. From there she was induced to go to Hollywood to take a prominent part in "The Voice of the City," her first film.

FLETCHER, Bramwell.—In a moment of pique, which proved lucky for him, threw up his position in an insurance office, and a few weeks later was acting on the stage. Is now in America. His films include: "Chick," "To What Red Hell" (both British), and "Raffles."

FORBES, Ralph.—Born in London, September 30th, 1902. Height, 6 ft. Fair hair, blue eyes.

FORD, Harrison.—Born in Kansas City on March 16th, 1892. Height, 5 ft. 10 in. Brown hair and eyes.

FORDE, Walter.—Born in Bradford, August 6th, 1896. Height, 5 ft. 8 in. Fair hair, blue-grey eyes.

FOX, Earle.—Has played on the American stage and also in London. In 1912 decided out of curiosity to try film work, and was soon in demand by different companies. Films include: "Four Sons," "River Pirate," "Blindfold," and "Badges." Born in Oxford, Ohio. Height, 6 ft. 2 in. Brown hair, blue eyes.

FRANCIS, Kay.—Began her career before the footlights, but afterwards found more attraction in films. These include "Gentlemen of the Press," "Dangerous Curves," "Raffles," "Street of Chance," and "The Marriage Playground." Born in Oklahoma City, Oklahoma. Black hair, brown eyes. Height, 5 ft. 5 in.

FREDERICK, Pauline.—Born in Boston, Massachusetts, on August 12th, 1886. Height, 5 ft. 4 in. Dark brown hair, blue eyes.

FRESHMAN, William.—As a boy filled various jobs in a London studio and then went on the stage while still in his teens. Later made his first film hit in "The Fifth Form at St. Dominic's." Among other films are "Widecombe Fair," "Those Who Love," and "Greek Street."

FULTON, Maude.—At one time a concert pianist, composer, dancer, actress and magazine short story writer, she entered the picture business in 1925 chiefly as a writer. Displayed her acting talent also in "Nix on Dames." Born in Eldorado, Kansas.

GARBO, Greta.—Born in Stockholm, Sweden, in 1906. Height, 5 ft. 6 in. Blonde hair, blue eyes.

GARRICK, John.—An Englishman, he first entered a bank and then began his stage career in this country under his own name, Reginald Dandy. Years later, while appearing in a Los Angeles theatre he was engaged for his first screen part in "Married in Hollywood." Later in "The Sky Hawk" and "Song of my Heart." Height, 5 ft. 10½ in. Brown hair, blue eyes.

GARVIN, Anita.—Made her stage début in comedies till her beauty attracted the attention of Flo Ziegfeld, and she became a member of his "Follies." Took up film work in 1925, appearing in "Bertha, the Sewing Machine Girl," "The Play Girl," and "Night Watch." Born in New York City, February 11th, 1908. Height, 5 ft. 6 in. Black hair, green eyes.

GAYNOR, Janet.—Born in Philadelphia, October 6th, 1906. Height, 5 ft. Auburn hair, brown eyes.

GIBSON, Edward "Hoot."—Born in Tekamah, Nebraska, July 21st, 1892. Height, 5 ft. 10 in. Light hair, blue eyes.

GILBERT, John.—Born in Logan, Utah, July 10th, 1895. Height 5 ft. 10 in. Dark brown hair and eyes.

GILLINGWATER, Claude.—After thirty years of stage life, he turned to the screen in 1921, and since then has appeared in a number of pictures. Among his recent ones are "Stark Mad," "Stolen Kisses," and "So Long, Letty." Born in Louisiana, Missouri, on August 2nd, 1870. Height, 6 ft. 2½ in. Grey hair, brown eyes.

GIRARD, Joseph.—Took up picture work in 1914 and soon made a name for himself as a character actor. Among his recent films are "Redskin," "Heart Trouble," "King of the Rodeo," and "The Girl from Havana." Born in Williamsport,

Pa. Height, 6 ft. Dark brown hair grey eyes.

GISH, Lillian.—Born on October 14th, 1896, in Springfield, Ohio. Height, 5 ft. 4 in. Light hair, blue eyes.

GLEASON, James.—A popular stage star and playwright and the father of Russell Gleason. Since 1912 has made a number of appearances on the screen, for which he has also written. Born in New York on May 23rd, 1886. Height, 5 ft. 10½ in. Light brown hair, blue eyes.

GLEASON, Russell.—Both his father and mother have played on the stage and the screen, and Russell himself made his appearance in arms before the footlights when only three months old. Went to Hollywood for talkies, and was signed for a part in "All Quiet on the Western Front." Previously in "Seven Faces."

GOYA, Mona.—Born in Mexico, of French parents, she went back with them to France in her teens, and on leaving school chose a screen career. Appeared in several French productions and was then engaged by British International Pictures as the heroine in "The Goodwin Sands," and as the dancer in "The Flame of Love."

GRAVES, Ralph.—Born in Cleveland, Ohio, on January 23rd, 1900. Height, 6 ft. 1 in. Light brown hair, blue eyes.

GRAY, Alexander.—For two years played a knightly part in "The Desert Song" on Broadway, New York, and became the idol of many feminine hearts. At the request of Marilyn Miller then went to Hollywood to be her leading man in his first film, "Sally." Has since appeared in "No, No, Nanette" and "Viennese Nights."

GRAY, Lawrence.—From scrubbing the decks of a British merchant ship, he afterwards won his way into the Ziegfeld shows by the quality of his voice. Made his talkie début in "Marianne," followed by "The Show of Shows," "Spring is Here," and other talking films. Born in San Francisco.

GREENWOOD, Charlotte.—First saw herself on the screen in "Baby Mine," with George K. Arthur and Karl Dane, and wasn't greatly impressed. Liked film work better, however, when she was given a speaking part in "So Long, Letty," in which she had previously appeared on the vaudeville stage.

GRIBBON, Eddie.—Played in musical comedy, and later in vaudeville before

taking up picture work in 1916. To a long list of silent films are now added talkies, of which "They Learned About Women" and "Dames, Ahoy!" are two. Born in New York City on January 3rd, 1892. Height, 6 ft. Brown hair, blue eyes.

GRIFFITH, Corinne.—Born in Texarkana, Texas, in 1898. Height 5 ft. 4 in. Light brown hair, blue eyes.

HACKETT, Raymond.—When still in his teens he acted on the London stage. Later began in American films and has recently appeared in "Madame X," "The Trial of Mary Dugan," "The Girl in the Show," and "Footlights and Fools." Born in U.S.A. Blond hair, blue eyes.

HAINES, William.—Born in Staunton, Virginia, January 1st, 1900. Height, 6 ft. Black hair, brown eyes.

HALE, Creighton.—Born on May 24th, 1892, in Cork, Ireland. Height, 5 ft. 9 in. Light brown hair, blue eyes.

HALL-DAVIS, Lilian.—Born in London, and made her first appearance in films in 1915. Height, 5 ft. 3 in. Fair hair, blue eyes.

HALL, James.—Born in Dallas, Texas, October 22nd, 1900. Height 5 ft. 11 in. Brown hair, blue eyes.

HALL, Stuart.—Born on the Island of Cyprus, and completing his education in England, he went later to America and began in pictures under Reginald Denny, appearing in "California Straight Ahead," and others. Now in British films, of which "Harmony Heaven" is one.

HAMILTON, John.—Made his stage debut at the age of six, and has since appeared in a number of British films, among which are "The Last Witness," "The Burgomaster of Stilemonde," "White Cargo," and "To What Red Hell."

HAMILTON, Neil.—Born in Lynn, Mass., September 9th, 1899. Height 5 ft. 11 in. Brown hair and eyes.

HANSON, Lars.—Born in Gothenburg, Sweden. Height, 5 ft 9 in. Blond hair, blue eyes.

HARDING, Ann.—About eight years ago was in an insurance office in New York. Then she was offered a part on the stage, on which she soon made a success, till persuaded to give her talents to the screen. Her films include "Paris Bound," "Condemned," "War and Women," and "Her Private Affair."

HARLAN, Kenneth.—Born in New York, July 26th, 1895. Height, 5 ft. 11 in. Dark hair, dark blue eyes.

HARRIGAN, William.—Son of a very old theatrical family, he grew up in his father's theatre, though it was not till after the war, in which he served, that he became a leading man in the American stage. Made his screen debut in "Nix on Dames." Born in New York City.

HARRIS, Mildred.—Born in Cheyenne, Wyoming, in 1901. Height, 5 ft. 2 in. Brown hair, blue eyes.

HATTON, Raymond.—Born on July 7th, 1892, in Red Oak, Iowa. Height, 5 ft. 7 in. Brown hair, blue eyes.

HAYES, Grace.—An actress since the age of fourteen, when she made her first appearance on the stage. Her voice is also known to thousands of wireless enthusiasts in the States. Now the screen is recording it and her acting in "The King of Jazz Revue." Born in San Francisco.

HERBERT, Holmes.—Born in Dublin in 1882. Height, 6 ft. Fair hair, grey eyes.

HERRICK, Jack.—Previous to his screen career, he was a professional boxer in the



Fred Kohler



Arthur Lake



Betty Lawford



Dixie Lee



Lucien Littlefield

United States, and afterwards became one of Jack Dempsey's sparring partners. His films include "Is Zat So?" and "Beau Broadway."

HERVAL, Lucienne.—Who played a prominent part in "The Song of Soho," was born in Paris. Was at one time leading lady in the famous Folies-Bergère revues.

HILL, Doris.—Began her screen career three years ago in minor rôles and before long was playing featured parts in "Casey at the Bat," "Rough-House Rosie," and others. Among her later pictures are "The Studio Murder Mystery" and "Darkened Rooms."

HOLMES, Phillips.—Came over to this country years ago to finish his education, and later on in the States tried unsuccessfully to get into films. So took to the stage, where experience eventually fitted him for a screen career. Has appeared in "The Studio Murder Mystery" and "The Return of Sherlock Holmes."

HOLT, Jack.—Born in Winchester, Virginia, May 31st, 1888. Height, 6 ft. Dark brown hair and eyes.

HOLTZ, Tenen.—Russian by birth, he won fame in America as a character actor on the stage. Among his films are "Show People," "The Duke Steps Out," "The Woman Racket," and "Nize Baby."

HOPPER, Hedda.—In Altoona, Pennsylvania, was at one time known as Elda Furry, member of a Quaker household which shunned the gaieties of life. However, she became an actress, first on the stage and then in films. Of these, "Wings" and "Forgotten Faces" are two. Height, 5 ft. 7 in. Brown hair, green eyes.

HORN, Camilla.—Born on April 25th, 1906, in Frankfurt-on-Main, Germany. Height, 5 ft. 6 in. Blonde hair, dark eyes.

HORTON, Edward Everett.—Born in Brooklyn, New York. Height, 5 ft. 11 in. Brown hair, hazel eyes.

HUGHES, Lloyd.—Born in Bisbee, Arizona, October 21st, 1899. Height, 6 ft. Dark hair, greenish-grey eyes.

IRVINE, Robin.—His acting career began in 1917, and he has also appeared in several British films. Among them are "Easy Virtue," "Young Woodley," and "A Knight in London." Born in London in 1899.

JANNEY, William.—He was twenty, with a few years' experience of stage life, when, hearing that Mary Pickford was to make "Coquette," he applied for and obtained the rôle of the brother, and followed this with "Salute" and "The Girl said 'No.'" Born in New York City on February 15th, 1908.

JANNINGS, Emil.—Born in Brooklyn, New York, on July 26th, 1886.

JEANS, Isabel.—Born on September 16th, 1891, in London. Black hair, brown eyes.

JENNINGS, DeWitt.—Born in Cameron, Missouri, on June 21st, 1879. Height, 5 ft. 11 in. Dark brown hair, hazel eyes.

JENNINGS, Gladys.—Born in 1902 in Oxford. Height, 5 ft. 7 in. Light brown hair, blue eyes.

JOHNSON, Kay.—Was appearing in a stage play in Hollywood when Cecil B. De Mille, who was in the theatre, whispered to his companion, "I have found her." "Found who?" came the query. "The lead in 'Dynamite,'" was the reply, and two days later Kay had signed her first film contract. Height, 5 ft. 7 in. Fair hair. Other films: "The Ship from Shanghai," "The Song Writer," and "This Mad World."

JOLSON, Al.—Born in St. Petersburg, Russia. Height, 5 ft. 8 in. Dark hair, brown eyes.

JORDAN, Dorothy.—Not long past her twentieth year, she was born in Tennessee, and on leaving school went to New York to study dramatic art. Stage engagements followed, and then an invitation to appear in films. These are "Black Magic," "The Taming of the Shrew," "Devil-May-Care," and "The Singer of Seville."

JOYCE, Alice.—Born on October 1st, 1890, in Kansas City. Height, 5 ft. 7 in. Brown hair, hazel eyes.

KANE, Helen.—The artiste with the baby voice which has been often recorded for the gramophone. Was in a department store till the stage attracted her. Came to this country on a tour, and back in the States was given a film part by Richard Dix in "Nothing But the Truth." More recent appearances in "Sweetie," "Pointed Heels," and "Dangerous Dan McGrew."

KEARNS, Allen.—Played on the stage for two years in London, and then returned to the States to continue his appearances before the footlights. His screen debut was made not long ago in "The Very Idea."

KEATON, Buster.—Born on October 4th, 1895, in Pickway, Kansas. Height, 5 ft. 6 in. Black hair, brown eyes.

KEITH, Ian.—Born in Boston, Massachusetts, on February 27th, 1899. Brown hair, grey eyes.

KENNEDY, Merna.—Born in Illinois. Height, 5 ft. 2 in. Titian hair, green eyes.

KENT, Barbara.—Born in Gadsby, Alberta, Canada. Auburn hair, blue eyes.

KENT, Larry.—Born at sea on September 15th, 1900. Height, 6 ft. Blond hair, blue eyes.

KING, Carlotta.—On the eve of leaving Los Angeles to fulfill a stage engagement, she was rung up on the phone by a friend who suggested a visit to Warner Bros. studio, where an important rôle was waiting to be filled. Carlotta went, and as a result made her film debut in "The Desert Song." Born in Toledo, Ohio.

KING, Charlie.—Beginning as an office boy, he became a song and dance man, and after helping to popularise many melodies on Broadway, made his film debut in "The Broadway Melody." Irish, and has blue eyes.

KING, Dennis.—A Coventry lad who decided at fourteen to earn his livelihood in the theatre, and so began as a call-boy with a repertory company in Birmingham. Served in the war, then went to America, and there scored several successes before the footlights. Recently made his film debut in "The Vagabond King."

KIRKWOOD, James.—Born at Grand Rapids, Michigan. Height, 6 ft. Brown hair, blue eyes.

KOHLER, Fred.—Has played in a number of films, chiefly in villainous parts, which he frankly declares he enjoys. Film titles: "Hell's Heroes," "The River Inn," "The Quitter," and "The Border Legion."



Farrell McDonald

LACEY, Arnold.—A Londoner, born in Tottenham in 1875, he went to America after a stage career in this country, and continued his acting in New York. Has often appeared in American films, though the "talkies" have brought him into more prominence. "The Ghost Talks" is one of his pictures.

LAKE, Arthur.—Born in Nashville, Tennessee. Height, 6 ft. Brown hair, light grey eyes.

LANDIS, Cullen.—Born in Nashville, Tennessee, on July 9th, 1896. Height, 5 ft. 6 in. Brown curly hair, blue eyes.

LANE, Allan.

—As Harry Albers (his real name), began selling newspapers as a lad. Later blossomed into an actor, and playing in Hollywood just when talking films were turning directors

eyes towards the stage, was given the romantic lead in "Not Quite Decent." Born in Mishawaka, Indiana.

LANE, Lola.—In her home town, Indianola, Iowa, which had only one cinema, she was the pianist at thirteen, later became a typist, nursemaid, governess, and in the end an actress. Played first on the stage, and then made her film debut in "Speak-easy." Also in "Girl from Havana," and "Mirth and Melody." Ash-blond hair, deep blue eyes.

LANE, Lupino.—Descended from the famous Lupino family, who came over to this country from Italy more than two centuries ago with their marionette shows and other acts. Lupino after a stage career made his film debut in a British film in 1915. Has since appeared in many Hollywood productions, two recent ones being "The Love Parade" and "Golden Dawn."



Kenneth MacKenna

became leading lady for the late Fred Thomson. Since then in "Marquis Preferred," "Lucky Larkin," "The Flying U Ranch," "Texas Tornado," and "Sally."

LANG, Matheson.—Born on May 15th, 1879, in Montreal, Canada. Screen debut in 1916.

LANGDON, Harry.—Born in Council Bluffs, Iowa. Brown hair, blue eyes.

LA PLANTE, Laura.—Born on November 1st, 1904, in St. Louis, Missouri. Height, 5 ft. 2½ in. Blond hair, blue eyes.



Paul Lukas

who has long been active in America, she followed in his footsteps with success, and is now gaining wider fame on the screen. Her first picture was "Gentlemen of the Press," after which came "The Big Pond," and "The Return of Sherlock Holmes."

LEASE, Rex.—Born on February 11th, 1903, in Central City, Virginia. Height, 5 ft. 10 in. Brown hair, green eyes.

LEBEDEFF, Ivan.—Born in Lithuania on June 18th, 1899, he left Russia following the revolution, and after two years' film work in Germany went to America. His recent screen appearances include "Walking Back," "Street Girl," "They Had to See Paris," and "Radio Revels."

LEE, Dixie.—You may have seen and heard her in the Fox "Movietone Follies of 1929." The company were searching the stage for talent when they discovered her in a New York production, gave her a nice contract, and changed her address to Hollywood. Also in "The Big Party" and "Mirth and Melody." Born in Harrigan, Tennessee.

LEE, Dorothy.—Was born on May 23rd, 1911, in Los Angeles. She made several unsuccessful attempts to obtain film work, then turned to the stage where she had more luck, and after a time tried again for the films, and was given a bit in "Syncopation." Later came "Rio Rita," and "Radio Revels."

LEE, Gwen.—Born in Hastings, Nebraska, on November 12th, 1905. Height, 5 ft. 7 in. Blond hair, blue eyes.

LEE, Lila.—Born in 1902 in New York, and is 5 ft. 3 in. in height. Black hair, dark brown eyes.

LEWIS, George.—Born on December 10th, 1905, in Mexico City, Mexico. Height, 6 ft. 1 in. Brown hair and eyes.

LIGHTNER, Winnie.—Made her name on the stage as a comedienne in vaudeville. Her first talkie was "Gold Diggers of Broadway," followed by "She couldn't say No," and "Hold Everything."

LITTLEFIELD, Lucien.—After several years on the American stage, he made his film debut in 1913. His pictures include "This is Heaven." Born in San Antonio, Texas, August, 16th, 1895. Height, 5 ft. 10½ in. Light brown hair, grey eyes.

LIVINGSTON, Margaret.—While still in her teens managed to obtain film work as an extra. Later rose to important rôles chiefly of the vampish type. Among her pictures are "The Apache," "The Last Warning," "The Bellamy Trial," "Murder on the Roof," and "Acquitted." Born in Salt Lake City, Utah, November 26th, 1902. Height, 5 ft. 3 in. Auburn hair, brown eyes.

LLOYD, Harold.—Born on April 21st, 1893, in Burchard, Nebraska. Height, 5 ft. 9 in. Black hair, blue eyes.

LA ROCQUE, Rod.—Born on November 29th, 1898, in Chicago, Illinois. Height, 6 ft. 3 in. Black hair, dark brown eyes.

LAWFORD, Betty.—Daughter of an English stage actor

Tully
Marshall

□ □

Burr
McIntosh

L O D E R,

John.—Born on March 1st, 1898, in London. Height, 6 ft. 3 in. Brown hair, grey eyes.

LOFF, Jeanette.—Born in Orfino, Idaho. Height, 5 ft. 2 in. Blond hair, blue eyes.

LOGAN, Jacqueline.—Born in Corsicana, Texas, on November 30th, 1902. Height, 5 ft. 4 in. Auburn hair, grey eyes.

LOMBARD, Carol.—Like many other equally beautiful girls in Hollywood, she tried vainly for months to get film work. Finally, in 1926, made a beginning in comedies for Mack Sennett. Since then has appeared in "Show Folks," "Ned McCobb's Daughter," "Power," "Big News," "The Arizona Kid," and "The Racketeer." Born in Fort Wayne, Indiana. Height, 5 ft. 2 in. Golden hair, blue eyes. Real name, Jane Peters.

LONGDEN, John.—Born in the West Indies and began his acting career in the provinces. Films include "Blackmail," "The Flying Squad," "The Two Worlds," and "Atlantic."

LOVE, Bessie.—Born on September 10th, 1898, in Midland, Texas. Height, 5 ft. Light brown hair and brown eyes.

LOVE, Montague.—Born in Calcutta, India, in 1877. Height, 6 ft. 2 in. Red hair, blue eyes.

LOY, Myrna.—Born in Helena, Montana. Height, 5 ft. 6 in. Red hair, green eyes.

LUCAS, Nick.—Born of Italian parents in Newark, New Jersey, he displayed at an early age musical talent. Later on became known in the States as the "crooning troubadour," and at one time played in cafes in London. Screen debut in "Gold Diggers of Broadway."

LUKAS, Paul.—Began his picture career in 1917 in Continental productions, and before that was on the stage in Budapest and in Berlin. His American pictures include "The Night Watch," "Manhattan Cocktail," "The Shopworn Angel," and "Slightly Scarlet." Born in Budapest, May 26, 1897. Height, 6 ft. 1½ in. Brown hair and eyes.

LYNN, Sharon.—After leaving a business school in Los Angeles, she obtained a job in that city as pianist in a music store. Failing to obtain film parts, went on the stage, where she was "discovered" for the screen. Appeared in "Movietone Follies of 1929." Later in "Mirth and Melody."

LYON, Ben.—Born on February 6th, 1901,

in Atlanta, Georgia. Height, 5 ft. 11 in. Dark brown hair, blue eyes.

LYTELL, Bert.—Born on February 24th, 1888, in New York City. Height, 5 ft. 10½ in. Brown hair, hazel eyes.

MacDONALD, Farrell.—Meant to be a railway engineer, became instead a newspaper reporter, and then, discovering he had a voice, went into light opera. Years later, broke into pictures as an extra in "The Iron Horse." His recent appearances include "Men Without Women," and "South Sea Rose." Born in Waterbury, Connecticut, in 1875. Height, 5 ft 10 in. Dark brown hair, blue eyes.

MacDONALD, Jeanette.—Golden-haired, and a native of Philadelphia, she is recording for the screen the voice which New York theatregoers have often applauded. "The Love Parade" and "The Vagabond King" are the two first films, and the first won her a long-term contract.

MacDONALD, Wallace.—Born in Mulgrave, Nova Scotia. Height, 5 ft. 11 in.

Dark brown hair and eyes.

MacKAILL, Dorothy.—Born on March 4th, 1903, in Hull. Height 5 ft. Blond hair, hazel eyes.

MacKENNA, Kenneth.—Left the stage a few



Buddie Messinger

years ago to play important rôles in pictures starring Bebe Daniels, Esther Ralston, Dorothy Mackaill, and others. His good recording voice obtained him parts in "Pleasure Crazy," "South Sea Rose," "Men Without Women," and "A Very Practical Joke."

MACK, Wilbur.—Began his acting career at the age of sixteen, when he became a member of a stock theatrical company, and years later turned to films. His first talking picture was "Honky Tonk," followed by "The Gamblers" and "The Argyle Case." Born in New York City in 1881.

MALENA, Lena.—Born in Berlin, she is of German-Russian parentage, her real name being Sascha Bragowa. At sixteen she was a cabaret dancer, then appeared in Continental pictures, later in others produced in Hollywood, such as "Tempest."

MANN, Margaret.—From Aberdeen, where she was born, nearly sixty years ago, she went with her parents to South Africa, later settling in the States. Acted there in numerous films, of which two are "Mother Machree" and "Four Sons." Height, 5 ft. 4½ in. Grey hair and eyes.



Billy Milton

MARCH, Fredric.—Was appearing in a stage play in Los Angeles, when his acting attracted the attention of a film executive, and he was signed on for picture work. He appeared in "Paris Bound," "The Wild Party," "Sarah and Son," and "The Marriage Playground."

MARSHALL, Tully.—Born on April 13th, 1864, in Nevada City, California. Height, 5 ft. 9½ in. Grey-brown hair, brown eyes.

MARSH, Joan.—As a baby of nine months was carried before the camera and continued to work for the films till the age of eight. Recently returned after an interval, and was given a long-term contract. Blond hair, blue eyes.

MASON, LeRoy.—Not the search for fame, but lack of work and hunger drove him to the films. A minor part was his beginning and after further work came success. Recently in "Closed Gates," "The Avenging Shadows," "The Law's Lash," "The Hit of the Show," "Revenge," and "The Woman Who Was Forgotten." Born in Larimore, North Dakota. Black hair, blue-grey eyes.

MAYNARD, Ken.—Born on July 21st, 1895, in Mission, Texas. Height, 5 ft. 11½ in. Black hair, grey eyes.

McAVOY, May.—Born on September 8th, 1901, in New York City. Height, 4 ft. 11 in. Dark hair, dark blue eyes.

McBAN, Mickey.—Born in Spokane, Washington, on February 27th, 1919. Blond hair, brown eyes.

McCOY, Tim.—Born in Saginaw, Michigan. Height, 5 ft. 11 in. Light hair, blue eyes.

McGUIRE, Kathryn.—Was a professional dancer, when a visit to a studio led to film work and a contract. Recent pictures: "Children of the Ritz," "The Border Wildcat," and "The Lost Zeppelin." Born in Peoria, Illinois. Height, 5 ft. 3½ in. Blond hair, hazel eyes.

McINTOSH, Burr.—Known throughout the States as "The Cheerful Philosopher," he has been a journalist, photographer, lecturer, and actor. Has done a good deal of screen work, his recent appearances including "Skinner Steps Out," "Second Choice," and "The Rogue's Song." Born in Wellsville, Ohio.

McLAGLEN, Clifford.—One of the stalwart McLaglen brothers, he was at one time well known on the music-hall stage in this country. Has played in several

Lee
Moran

□ □

David
Newell

British and French pictures, among the former being "Land of Hope and Glory" and "The White Sheik." Height, 6 ft. 2½ in.

McLAGLEN, Cyril.—Enlisted during the war at the age of fourteen, and later played several important rôles in British films. These include "The Lost Patrol," and "Balaclava." Height, 6 ft. 1 in.

McLAGLEN, Kenneth.—Like his brothers, served in the war, enlisting when only twelve, and afterwards tried for two years without success to get into films. His chance came, however, with the filming of the British Filmcraft version of "Dick Turpin," and he was given the title rôle. Height, nearly 6 ft.

McLAGLEN, Victor.—Born in London. Height, 6 ft. 3½ in. Black hair, blue-grey eyes.

MEIGHAN, Thomas.—Born April 9th, 1888, in Pittsburg, Pennsylvania. Height, 6 ft. Black hair, brown eyes.

MENJOU, Adolphe.—Born on February 18th, 1891. Height, 5 ft. 10½ in. Dark brown hair, dark blue eyes.

MERRIAM, Charlotte.—Comes of a military family, and was born at the army post of Fort Sheridan, Chicago. At fifteen began her film career, and since then has played for several companies. Recently in the all-talking Fox picture "Pleasure Crazyed." Also in "Queen of the Night Clubs" and "Dumbbells in Ermine."

MESSINGER, Buddie.—Born in San Francisco, California, on October 26th, 1909, he may be remembered by older picturegoers as a former juvenile in screen comedies. Has since played in dramas such as "The Godless Girl," "A Lady of Chance," "Walking Back," and "Angel Face." Height 5 ft. 8½ in. Black hair, hazel eyes.

MILJAN, John.—Born in Lead City, South Dakota. Height 6 ft. Brown hair, dark brown eyes.

MILLAND, Raymond.—At sixteen ran away from school to sea, later worked in boxing camps, broke in horses and was an assistant at a shooting gallery in Cairo. Did the trick shooting in the British International Picture "The Informer." Other British films "The Flying Scotsman" and "The Goodwin Sands." Born in Ireland.

MILLER, Marilyn.—First appeared before the public as a speciality toe dancer, and then worked her



Stanley Smith

way up to stardom in musical comedy. Has appeared recently on the screen in "Sally." Born in Ohio.

MILLER, Patsy Ruth.—Born in 1905 in St. Louis. Height, 5 ft. 2½ in. Brown hair and eyes.

MILTON, Billy.—Played on the stage in "Bitter Sweet," and made his talkie debut in "Young Woodley."

MONTGOMERY, Robert.—Left penniless by the death of his father, need drove him to the stage, where an unsuspected talent helped him to success. Has since then appealed to wider audiences in such films as "Three Live Ghosts," "So This is College," "Untamed," "Free and Easy" and "Their Own Desire."

MOORE, Colleen.—Born on August 19th, 1900, in Port Huron, Michigan. Height, 5 ft. 3½ in. Black hair, and one brown and one blue eye.

MOORE, Tom.—Born in County Meath, Ireland, in 1885. Height, 5 ft. 10½ in. Light brown hair, blue eyes.

MORAN and MACK.—Born in Kansas within twenty miles of one another. "Why Bring That Up?" is their first talking film. As the Two Black Crows have convulsed audiences with their



Lillian Roth

humorous dialogue. Also were filmed in "Anybody's War."

MORAN, Lee.—Born in 1889 in Chicago, Illinois. Height, 5 ft. 10 in. Brown hair, blue-grey eyes.

MORAN, Lois.—Born on March 1st, 1907, in Pittsburg. Height, 5 ft. 2 in. Ash-brown hair.

MORENO, Antonio.—Born in 1888 in Madrid, Spain. Height, 5 ft. 10 in. Black hair, brown eyes.

MORGAN, Helen.—Sitting on top of a piano and singing. That was how she always appeared before theatrical audiences in New York and elsewhere. Now the screen is showing her with more action, and her voice has been recorded in "The River Inn" and in "Applause."

MORRIS, Chester.—Played all kinds of rôles on the American stage till in 1926 he began specialising in crime parts which enabled him to make a hit as the villain in "The Perfect Alibi," his first film. Later in "Second Choice," "Fast Life," "Playing Around," and "The Case of Sergeant Grisha."

MORTON, Charles.—Born in 1906 in Vallejo, California. Height, 6 ft. Blond hair, blue eyes.

Daphne Pollard



Jed Prouty



MULHALL, Jack.—Born on October 7th, 1891, in Wappingers Falls, N. Y. Height, 5 ft. 11 in. Light brown hair, blue eyes.

MUNL, Paul.—Youthful in appearance, and clever in make-up, Paul has for years been famous on the New York stage for his wonderful characterisations. The screen has featured his talent in "The Valiant" and "Seven Faces." Austrian by birth, but describes himself as "American by adoption."

MURPHY, Edna.—As a model for a commercial photographer, she attracted the attention of the old Vitagraph company, and in 1919 took up film work. Among her later pictures are "Greyhound Limited," "Stolen Kisses," "Second Choice" and "Those Who Dance." Born in New York City, November 17th, 1905. Height, 5 ft. 2 in. Blond hair, grey eyes.

MURRAY, J. Harold.—For eight years was an outstanding star on Broadway till induced to leave the footlights for "Married in Hollywood" and "Cameo Kirby."

MYERS, Carmel.—Born in San Francisco, California, on April 9th, 1901. Height, 5 ft. 4 in. Red hair, green eyes.

NAGEL, Conrad.—Born on March 16th, 1896, in Keokuk, Iowa. Height, 6 ft. Blond hair, blue eyes.

NALDI, Nita.—Born on April 1st, 1899, in New York. Height, 5 ft. 8 in. Black hair, grey eyes.

NEGRI, Pola.—Born on January 3rd, 1897, in Bromberg, Poland. Height, 5 ft. 4 in. Black hair, blue-grey eyes.

NEWELL, David.—Amateur theatricals at college decided him to become a professional. In 1924 worked his passage to Europe and having glimpsed something of the world returned to New York and went on the stage. From there made his way on to the screen. "The Hole in the Wall" was his first picture. Also in "Murder on the Roof."

NILSSON, Anna Q.—Born on March 30th, 1894, in Ystad, Sweden. Height, 5 ft. 7 in. Blond hair, blue eyes.

NIXON, Marian.—Born on October 20th, 1904, in Superior, Wisconsin. Height, 5 ft. 2 in. Brown hair and eyes.

NORTON, Barry.—Born on June 16th, 1905, in Buenos Aires. Height, 5 ft. 10 in. Blond hair, dark brown eyes.

NOVARRO, Ramon.—Born on February 6th, 1899, in Durango, Mexico. Height, 5 ft. 10 in. Black hair, brown eyes.



Frank Stanmore

Lee Tracey

Nancy
Welford

□ □

Joseph
Wagstaff

NOVELLO, Ivor.—Born on January 15th, 1895, in Cardiff. Height, 5 ft. 11 in. Dark hair and eyes.

NUGENT, Edward.—Started on the stage, then began film work



as a studio labourer. Films include "The Duke Steps Out" and "Untamed."

NUGENT, Elliott.—Son of J. C. Nugent, famous American stage actor, left the theatre for talkies, which include "Not So Dumb" and "So this is College."

NYE, Carrol.—Born on October 4th, 1901, in Canton, Ohio. Height, 6 ft. Dark brown hair, brown eyes.

OAKIE, Jack.—Began pictures in 1928. These include "Fast Company," "Sweetie," and "Let's Go Native." Born in Sedalia, Missouri, November 12th, 1903. Height, 5 ft. 11 in. Light brown hair, blue eyes. Real name, Offield.

OAKMAN, Wheeler.—Born in Virginia. Height, 5 ft. 11 in. Brown hair and eyes.

O'BRIEN, George.—Born in September, 1900, in San Francisco, California. Height, 5 ft. 11 in. Brown hair and eyes.

OLAND, Warner.—Born in 1880 in Umea, Sweden. Height, 5 ft. 11 in. Brown hair and eyes.

O'NEILL, Sally.—Born on October 23rd, 1908, in Bayonne, New Jersey. Height, 5 ft. 1½ in. Black hair, dark blue eyes.

OWEN, Catherine Dale.—Born in Louisville, Kentucky, she visited this country some years ago, and on her return home went on the stage. Through a film agent she became the leading lady in John Gilbert's "His Glorious Night." After this came "The Rogue Song" and "Such Men Are Dangerous."

PAGE, Anita.—Born on August 4th, 1910, at Murray Hill, Flushing, New York. Height, 5 ft. 2 in. Blond hair, blue-grey eyes.

PAGE, Paul.—During his stage career film tests brought him no luck. Later came an offer to appear in "Speakeasy." After that came "The Girl From Havana" and "The White Flame." Born in Birmingham, Alabama, in 1903.

PALASTY, Irene.—After a brilliant career before the footlights in Vienna and other Continental cities went to America for further stage work. Made her film debut in "Married in Hollywood."

PENNINGTON, Ann.—A noted Broadway star who in 1918 appeared opposite Tom Mix in some of his "Westerns." Then the footlights claimed her again till her "come back" to films with sound in

"Gold Diggers of Broadway" and "Tanned Legs."

PICKFORD, Mary.—Born on April 8th, 1893, in Toronto, Canada. Height, 5 ft. Golden hair, hazel eyes.

PITTS, Zasu.—Born on January 3rd, 1898, in Parsons, Kansas. Height, 5 ft. 6 in. Brown hair, blue eyes.

POLLARD, Daphne.—One of the new film comedienne who has amused picturegoers by her acting in "Loose Ankles," "The Hit of the Show," "The Lion's Roar," "South Sea Rose," and "The Sky Hawk." Born in Australia, and was taken to the States when seven years of age.

POULTON, Mabel.—Born in 1906 in London. Height, 5 ft. Fair hair, blue eyes.

POWELL, William.—Born on July 29th, 1892, in Pittsburg. Height, 6 ft. Dark brown hair, blue eyes.

PROUTY, Jed.—Was at one time a member of a nigger minstrel troupe and then an actor on the stage. His film appearances include "His Captive Woman," "The Girl in The Show," and "Fall of Eve." Born in Boston, Massachusetts.

QUILLAN, Eddie.—His talkies include "The Godless Girl," "Show Folk," "Geraldine," "Play Boy," and "The Sophomore." Born in Philadelphia, March 31st, 1907. Height, 5 ft. 6 in. Black hair, brown eyes.

RALSTON, Esther.—Born in Bar Harbor, Maine, September 17th, 1902. Height, 5 ft. 5½ in. Blond hair, blue eyes.

RALSTON, Jobyna.—Born in South Pittsburg, Tennessee. Height, 5 ft. Brown hair, blue eyes.

RANKIN, Arthur.—A nephew of John Barrymore, and his real surname is Davenport. In 1913 was given a small part in pictures which include "Submarine" and "The Glad Rag Doll." Born in New York City, August 30th, 1900. Height, 5 ft. 10 in. Dark brown hair, blue eyes.

RATHBONE, Basil.—Born Johannesburg on June 13th, 1892, he made his debut as a stage actor here in 1911. Has also played before the footlights in America and on the screen there in several films, which include "The Bishop Murder Case" and "This Mad World."

RENALDO, Duncan.—Has had a varied career as actor, scenario writer, and assistant captain on a Brazilian boat. His pictures include "The Bridge of San Luis Rey," "The Naughty Duchess," "Romany Love," and "Trader Horn." Born in Spain, April 23rd, 1904. Height, 6 ft. Dark brown hair and eyes.

REVIER, Dorothy.—Born in 1904 in San Francisco, California. Height, 5 ft. 4 in. Brown hair, grey eyes.

RICH, Irene.—Born on October 13th, 1897, in Buffalo, New York. Height, 5 ft. 6 in. Dark brown hair, brown eyes.

RICHARDSON, Frank.—A former singer on the vaudeville and comedy stage in America, who made his first screen hit in "Movietone Follies of 1929." Was afterwards cast in "Mirth and Melody."

RICHMAN, Harry.—His first screen appearance was in the sound film, "Puttin' on the Ritz," after he had won success before the Broadway footlights.

RITCHARD, Cyril.—Born on December 1st, 1898, in Sydney, New South Wales, he first studied medicine then made his debut on the stage in Sydney, and later went to America. Has also appeared on the London stage and on the screen in "Piccadilly," "Blackmail," "Symphony in Two Flats," and "Just for a Song."

ROCHE, John.—Born in Penn Yan, N. Y., on May 6th, 1896. Height, 6 ft. 1 in. Brown hair, dark blue eyes.

ROGERS, Charles.—Born on August 13th, 1904, in Olathe, Kansas. Height, 6 ft. Black hair, brown eyes.

ROGERS, Will.—Born near Claremore, Indian territory, on November 4th, 1879, and made his screen debut about forty years later. Before that was famous as a vaudeville entertainer. Talkie debut in "They Had to See Paris." Height 5 ft. 11 in. Dark hair, grey eyes.

ROLAND, Gilbert.—Born in Mexico on December 11th, 1905. Height, 5 ft. 11 in. Dark hair, brown eyes.

ROLLINS, David.—Born in Kansas City, Missouri, on September 2nd, 1910. Height, 5 ft. 10½ in. Brown hair, blue eyes.

ROME, Stewart.—Born in Newbury on January 30th, 1887. Height, 6 ft. 1 in. Brown hair, blue-grey eyes.

ROTH, Lillian.—Played child parts in films at the age of five, and then went on the stage. At eighteen (a year ago) she returned to pictures, this time to talk and sing. "Illusion," "The Love Parade," and "The Vagabond King" display her talent.

RUBENS, Alma.—Born in 1897 in San Francisco. Height, 5 ft. 7 in. Black hair, dark brown eyes.

SANTSCHI, Tom.—Born in Kokomo, Indiana. Height, 6 ft. 1 in. Brown hair, blue eyes.

SCHILDKRAUT, Joseph.—Born in Vienna, Austria, on March 22nd, 1895. Height, 5 ft. 11 in. Black hair, brown eyes.

SEACOMBE, Dorothy.—Appeared with success on the London stage and then acted in several British silent films, and in the talkie, "The Loves of Robert Burns." Born in Australia in 1906.

SEBASTIAN, Dorothy.—Born on April 26th, 1905, in Birmingham, Alabama. Height, 5 ft. 3 in. Dark hair, hazel eyes.

SEGAL, Vivienne.—From singing in amateur operettas in Philadelphia, she became a professional in musical comedies. Her pictures include "Song of the West," "Golden Dawn," "Bride of the Regiment," and "Viennese Nights."

SHEARER, Norma.—Born in Montreal, Canada, on August 10th, 1904. Height, 5 ft. 3 in. Brown hair, blue eyes.



SHERMAN, Lowell.—Born on October 11th, 1885, in San Francisco, California.

Guinn
Williams

□ □

Peggy
Wood

- SHRINE, Wilfred.**—As a stage actor has appeared before the footlights in many parts of the world. Has acted in British films, such as "Under the Greenwood Tree."
- SIDDONS, Betty.**—Beginning as a school teacher, in 1928 she turned to films among which are "Master and Man" and "Cupid in Clover." A brunette, and born in London.
- SILLS, Milton.**—Born January 10th, 1882, in Chicago, Illinois. Height, 6 ft. Fair hair, grey eyes.
- SMITH, Stanley.**—Left Hollywood to begin acting, gained a stage reputation, and was cast in pictures, some of which are "The Sophomore," "Sweetie," and "The King of Jazz."
- STANMORE, Frank.**—British character actor. Among his recent appearances are "The Chamber of Horrors," "Mister Nobody," and "Red Pearls." Born in 1877. Height, 5 ft. 5½ in.
- STANWYCK, Barbara.**—Famous as a Broadway star, who shone in musical comedies, she was given the feminine lead in "The Locked Door." Has also appeared in "The Girl from Mexico."
- STARKE, Pauline.**—Born on January 10th, 1900, in Joplin, Missouri. Height, 5 ft. 4 in. Brown hair, dark grey eyes.
- STARR, Sally.**—Used to be a chorus girl. Recently in "The Woman Racket," "College Life," and "For the Love of Lil." Born in Pittsburg. Height, 5 ft. Dark brown hair and eyes.
- STERLING, Ford.**—Born in 1885, in La Crosse, Wisconsin. Height, 5 ft. 11 in. Black hair, dark brown eyes.
- STONE, Lewis.**—Born in Worcester, Massachusetts, on November 15th, 1878. Height, 5 ft. 10½ in. Grey hair, hazel eyes.
- STROHEIM, Eric von.**—Born in Vienna, Austria, on September 22nd, 1885. Height, 5 ft. 7 in. Brown eyes.
- STUART, Donald.**—A Londoner, who, going to the States in 1924, played in "Beau Geste," "War Hawks," and "Interference." Also in a British talkie, "The Night Porter."
- STUART, John.**—Born in 1898 in Edinburgh. Height, 5 ft. 11 in. Dark brown hair, brown eyes.
- STUART, Nick.**—Born in Roumania in 1908. Height, 5 ft. 9 in. Dark hair and eyes.
- SWANSON, Gloria.**—Born on March 27th, 1899, in Chicago, Illinois. Height, 5 ft. 3 in. Reddish-brown hair, blue-grey eyes.
- SWEET, Blanche.**—Born on June 8th, 1896, in Chicago, Illinois. Height, 5 ft. 3 in. Blonde hair, blue eyes.
- TALMADGE, Constance.**—Born on April 19th, 1900, in Brooklyn, New York. Height, 5 ft. 6 in. Light brown hair, brown eyes.
- TALMADGE, Norma.**—Born on May 2nd, 1897, at Niagara Falls. Height, 5 ft. 2 in. Dark brown hair, brown eyes.
- TALMADGE, Richard.**—Born on December 3rd, 1898, in Switzerland. Height, 5 ft. 8 in. Dark hair, brown eyes.
- TASHMAN, Lilyan.**—Born in Brooklyn, New York. Height, 5 ft. 5 in. Blonde hair, blue eyes.
- TAYLOR, Alma.**—Born on January 3rd, 1895, in London. Light brown hair, blue eyes.
- TAYLOR, Stanley.**—Made his first appearance on the screen in 1924 after a brief stage career. His films include: "Red Lips," and "The Hottentot." Born in Campbell, Minnesota, March 3rd, 1900.
- TEARLE, Conway.**—Born in 1882 in New York. Height, 5 ft. 11 in. Dark brown hair and eyes.
- TERRIS, Norma.**—Taller than most film actresses, and with dark brown hair and black eyes, she is another recruit from Broadway, where for two years she was in "Show Boat." On the screen has appeared in "Married in Hollywood," and "Cameo Kirby."
- TERRY, Don.**—Real name, Don Loker. Birthplace, Natick, Massachusetts. Spent a year in the boxing ring as Bobbie Dinsmore. Began his film career in "Me—Gangster." Height, 6 ft. 1½ in. Blue eyes.
- THOMAS, Jameson.**—Born in 1892, in London. Height 5 ft. 11 in. Dark hair.
- TIBBETT, Lawrence.**—The famous baritone of the Metropolitan Opera Company, New York, and the first opera star to appear in a singing-talking picture play. The title of it is "The Rogue Song."
- TODD, Thelma.**—Started as a school teacher. Born in Lawrence, Mass. Height, 5 ft. 4 in. Blonde hair, blue-grey eyes.
- TOOMEY, Regis.**—Had a stage career before entering talkies, which include "The Perfect Alibi," "Street of Chance," "Rich People," "Framed," and "Light of the Western Stars." Born in Pittsburg. Light brown hair, light blue eyes. Height, 5 ft. 8 in.
- TORA, Lia.**—Formerly a reigning beauty of Rio Janeiro, Brazil, she won a beauty contest, and in 1927 went to Hollywood. Height, 5 ft. 6½ in. Dark brown hair and eyes.
- TORRENCE, David.**—Born in Edinburgh, Scotland. Height, 6 ft. 1 in. Black hair, hazel eyes.
- TORRENCE, Ernest.**—Born on June 26th, 1878, in Edinburgh. Height, 6 ft. 3 in. Black hair, brown eyes.
- TORRES, Nancy.**—Has appeared on the stage throughout Mexico as a singer. Played in the "King of Jazz Revue." Born in Guadalajara, Mexico, in 1910.
- TRACEY, Lee.**—Formerly cowpuncher, electrician, and railway employee, he became an actor. Made his film debut in "Big Time," and then appeared in "On the Level." Born in Atlanta, Georgia. Height, 5 ft. 10 in. Blond hair, blue eyes.
- TRYON, Glenn.**—Born on September 14th, 1899, in Julietta, Idaho. Height, 5 ft. 10 in. Black hair, hazel eyes.
- TUCKER, Sophie.**—Famous as a vaudeville artiste on the American stage, she has also appeared in London. "Honkey Tonk" was her first talkie. Real name, Sonia Abuzza. Height, 5 ft. 6 in. Blonde hair, blue eyes.
- TWELVETREES, Helen.**—At one time an artists' model, and later a New York stage actress. Her first appearance on the screen was in "The Ghost Talks." "The Grand Parade," is a later talkie. Born in Brooklyn, New York.
- TYLER, Tom.**—Born on August 8th, 1903, in Port Henry, New York. Height, 6 ft. 1½ in. Brown hair and eyes.
- ULRIC, Lenore.**—About ten years ago she played in pictures, then left them for the stage. Sound brought her back to films in "Frozen Justice" and "South Sea Rose."
- VALLEE, Rudy.**—The idol of numerous stage and wireless "fans" in America, he has been featured on the screen in "The Vagabond Lover." Blond hair, blue eyes.
- VARCONI, Victor.**—Born on March 31st, 1896, in Kis-Varda, Hungary. Height, 5 ft. 10 in. Dark brown hair and eyes.
- VEIDT, Conrad.**—Born in Berlin on January 22nd, 1894. Height, 6 ft. 2 in. Dark hair, light blue eyes.
- VELEZ, Lupe.**—Born on July 18th, 1909, in San Luis Potosi, Mexico. Height, 5 ft. 5 in. Black hair and eyes.
- VIBART, Henry.**—Born on December 25th, 1863, in Musselburgh, Scotland. Has played in British and American films.
- VON ELTZ, Theodore.**—Began his film career a little more than ten years ago. Among his pictures are "The Way of the Strong," "The Arizona Kid," and "The Awful Truth." Born in New Haven, Connecticut. Height, 5 ft. 11 in. Brown hair, grey eyes.
- WAGSTAFF, Joseph.**—Another song and dance man. In "A Song of Kentucky" and "Mirth and Melody."
- WALTHALL, Henry B.**—Born in Shelby County, Alabama, on March 16th, 1878. Height, 5 ft. 6 in. Grey hair, brown eyes.
- WARNER, H. B.**—Born in 1876, in St. John's Wood, London. Height, 6 ft. 1½ in. Fair hair, blue eyes.
- WELFORD, Nancy.**—Member of a well-known English theatrical family, she was educated in New York and made her debut on the stage as an understudy for Ann Pennington, with whom she made her first screen appearance in "Gold Diggers of Broadway."
- WESTOVER, Winifred.**—In 1921 began her screen career. Left the screen about nine years ago, and returned as a star in "Lummox."
- WHITE, Alice.**—Born in Paterson, New Jersey. Height, 5 ft. Blonde hair, dark brown eyes.
- WHITE, Chrissie.**—Born in London on May 23rd, 1894. Began picture work at the age of eleven. Fair hair, blue eyes.
- WILLIAMS, Guinn.**—Born in Texas. About eleven years ago took up film work. Recently in "My Man" and "City Girl." Height, 6 ft. 2 in. Light brown hair, grey-green eyes.
- WILSON, Lois.**—Born on June 28th, 1896, in Pittsburg, Pennsylvania. Height, 5 ft. 5½ in. Brown hair, hazel eyes.
- WITHERS, Grant.**—Wanted to be a mechanical engineer, but became instead a police-court reporter and then appeared as an extra in a film. His later pictures include "Tiger Rose," "So Long, Letty," "In the Headlines," and "The Second Floor Mystery." Born in Pueblo, Colorado. Height, 6 ft. 3 in. Brown hair, blue eyes.
- WOOD, Peggy.**—Scored a stage hit over here in "Bitter Sweet." Talkie debut in "Wonder of Women." Born in Brooklyn, New York.
- WONG, Anna May.**—Born in Los Angeles, on January 3rd, 1907. Height, 5 ft. 4½ in. Black hair, brown eyes.
- WRAY, Fay.**—Born in Wrayland, Canada. Height, 5 ft. 3 in. Brown hair, blue-grey eyes.
- WRIGHT, Humberston.**—Born in London, in 1885. Height, 5 ft. 11 in. Screen debut in 1907.
- YOUNG, Loretta.**—Born in Salt Lake City. Height, 5 ft. 3 in. Light brown hair, blue eyes.

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On left—
Basil
Rathbone

On right—
Lawrence
Gray



Ramon Novarro.
On left—Johnny Mack Brown.
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